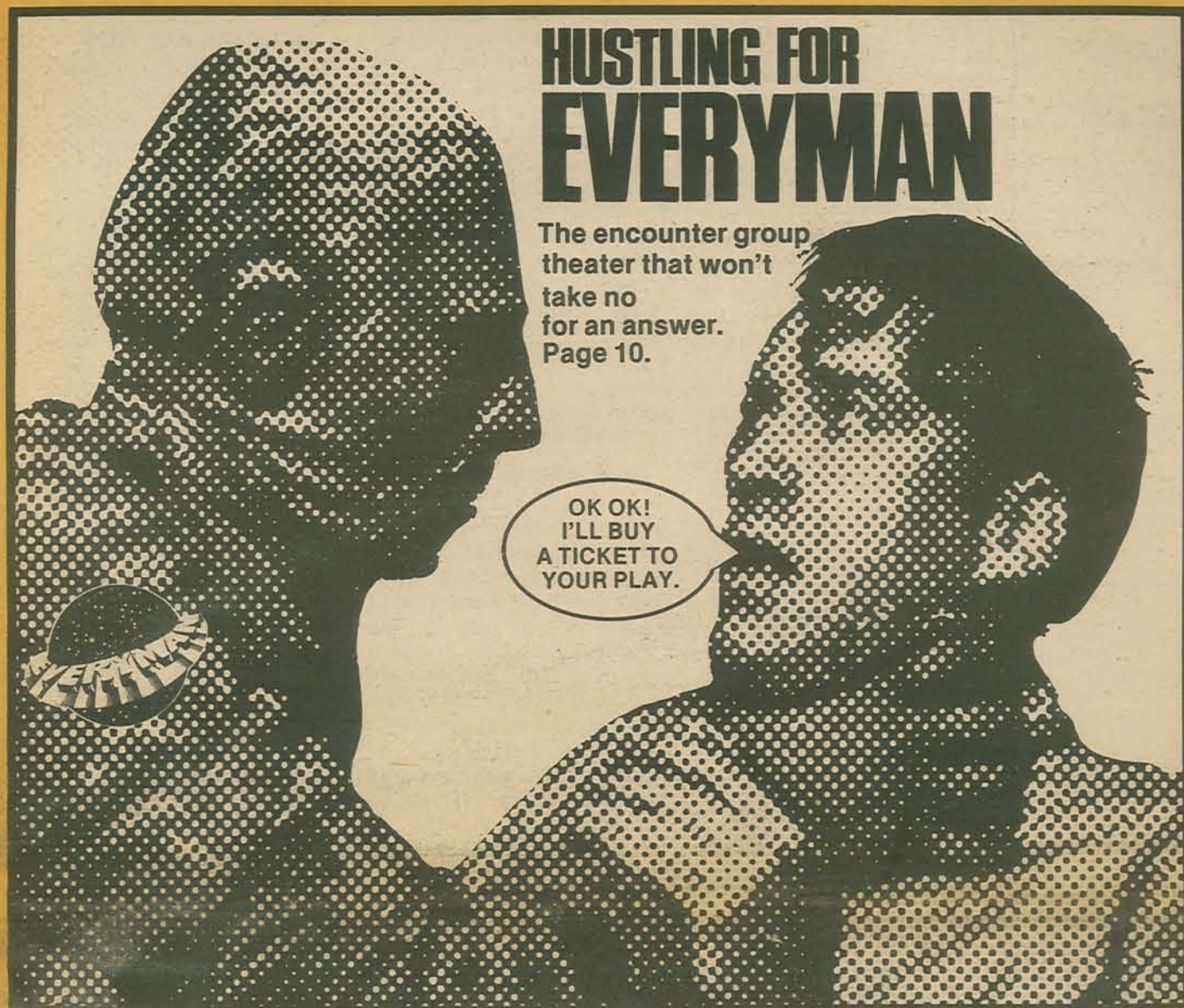


BAY GUARDIAN

SINCE 1966. THE WEEKLY NEWSPAPER OF SAN FRANCISCO AND THE BAY AREA. MAY 7 THROUGH MAY 14, 1976. VOL. 10, NO. 31.



HUSTLING FOR EVERYMAN

The encounter group theater that won't take no for an answer. Page 10.

OK OK!
I'LL BUY
A TICKET TO
YOUR PLAY.

The Bangkok- Shorenstein connection

New revelations from the International Hotel trial. Page 6.

City strike, City strike

Behind the scenes of SF's own never-ending soap opera. Page 3.

Who is the real Santana?

Progressive rock? Traditional salsa? Funky soul? Avant-garde jazz? Page 16.

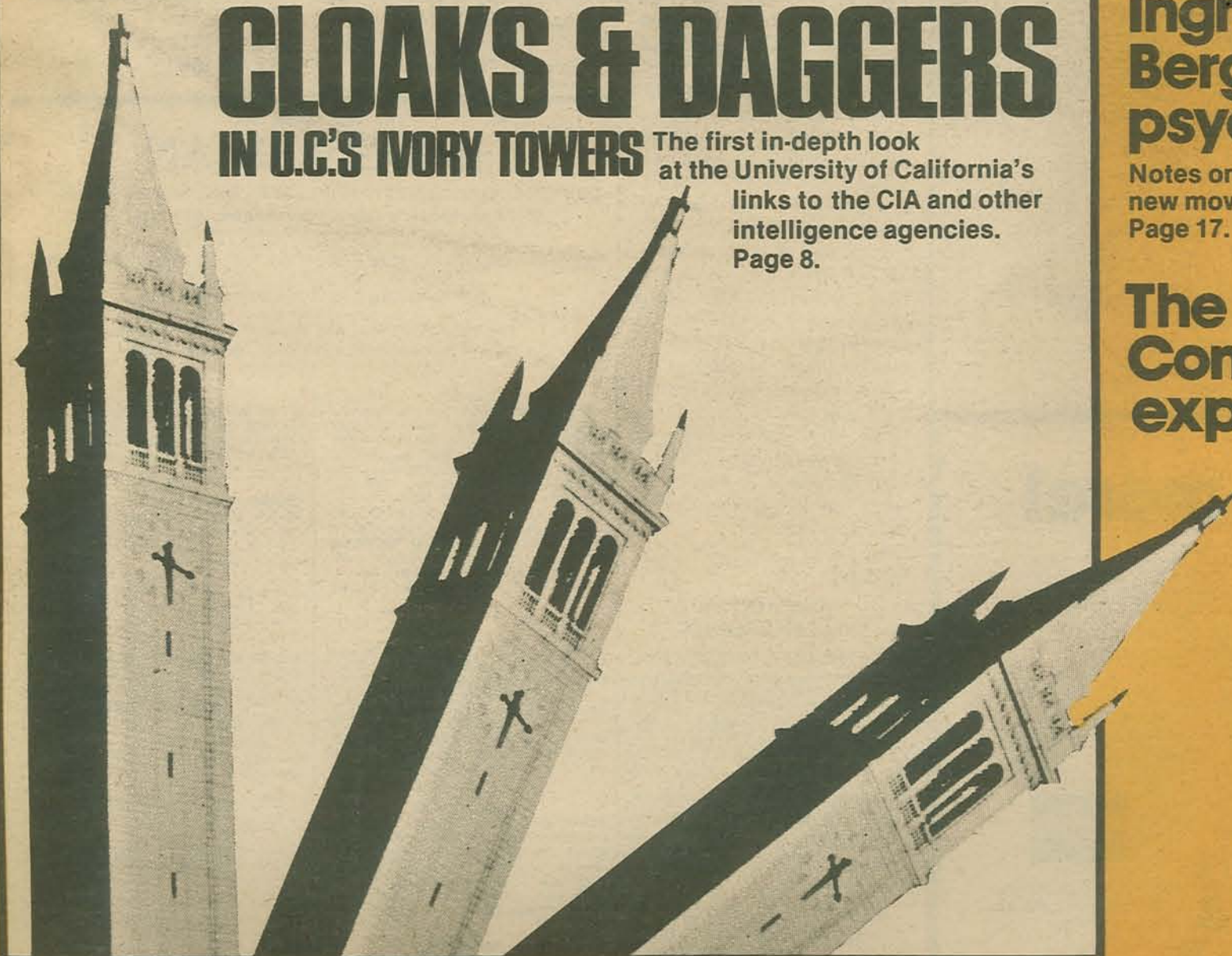
Teamsters ax activist SF local

Frank Fitzsimmons eliminates the beer drivers' unit that led the Coors boycott. Page 4.

CLOAKS & DAGGERS

IN U.C.'S IVORY TOWERS

The first in-depth look at the University of California's links to the CIA and other intelligence agencies. Page 8.



Ingmar Bergman vs. psychiatry

Notes on the Swedish master's new movie, "Face to Face." Page 17.

The SF Art Commission's expensive variety show

Martin Snipper and crew take a bath on "America, More or Less." Page 13.

by Nancy Dunn
Deadline is Wednesday, noon,
one week before publication.
★ indicates free admission.

FRIDAY 7TH

GIVE HIM A HAND: Gary H. Brown's "Hands Across the Heavens," a specially commissioned edition of prints made of experimental handmade paper, opens today. Thru June 15, 8:30 am-5 pm, Mon.-Fri. and 11 am-4 pm, Sat. Reception this evening, 5:30-8:30 pm. At the Source Gallery, 1099 Folsom/7th St., SF, 621-0545, free.

PACIFIC BALLET'S third Studio 44 season continues Fri.-Sat. thru June 5. The programs include nine new works by Sue Loyd, Henry Berg, John Pasqualetti, Valerie Baadh, Sabin Epstein and Allen Gebhardt. This weekend, Loyd's *Kentron*, Pasqualetti's *Variations and Movements* and Baadh's *Spell*. At 8:30 pm, 44 Page, SF, 626-1351, \$3.

NO JIVE: Poet, singer and songwriter Gil-Scott Heron performs with Brian Jackson and the Midnight Band. Tonight and tomorrow night, 8:30 and 11:30 pm, Great American Music Hall, 859 O'Farrell, SF, 885-0750 or dial TELETIX, \$5.

AWARD-WINNING Animation from the 11th International Tournee of Animation stops off in SF. Most of the films have not yet been screened in the Bay Area. The program includes Robert Swarthe's *Kick Me*, John Whitney's *Arabesque* and *Optimist-Pessimist* by Zlatko Grgic. Tonight, Tues/11, Fri/14 and Tues/18, 7 and 8:45 pm, SF Museum of Modern Art, Van Ness/McAllister, SF, 863-8800, \$2/\$1.50 srs., members, under 16. (Watch for other screenings on local campuses.)

WHY WE FIGHT, Frank Capra's WWII propaganda films produced for the US government, a three-week series. *Prelude to War*, *War Comes to America* and *Target Snafu* (a cartoon), thru Tues/11. At the Rialto, 841 Gilman, Berk., 526-6669, \$2.50.

CONTACT KARATE, eight matches of hand-to-hand combat to the finish, to determine the West Coast champion. At 7:30 pm, Oakland Aud., 10th/Fallon, Oakl., 635-7800.

SUSAN BROWNMILLER, author of *Against Our Will*, talks about rape. At 8 pm, Olney Hall, College of Marin, Kentfield, 454-0877, \$2.50.

RUFUS THOMAS, R & B veteran of dance craze records (remember "Walking the Dog"?), performs tonight and tomorrow night. At 10 pm and midnight, Ed Howard's Place, 3614 Foothill Blvd., Oakl., 533-5000 or dial TELETIX, \$6/\$5 advance.

FIRESIGN HALF WIT: That is, half the Firesign Theatre team, Procter and Bergman. With ex-Fish Barry Melton. Tonight and tomorrow night, at the Savoy, 1438 Grant, SF, 391-2821, \$3.

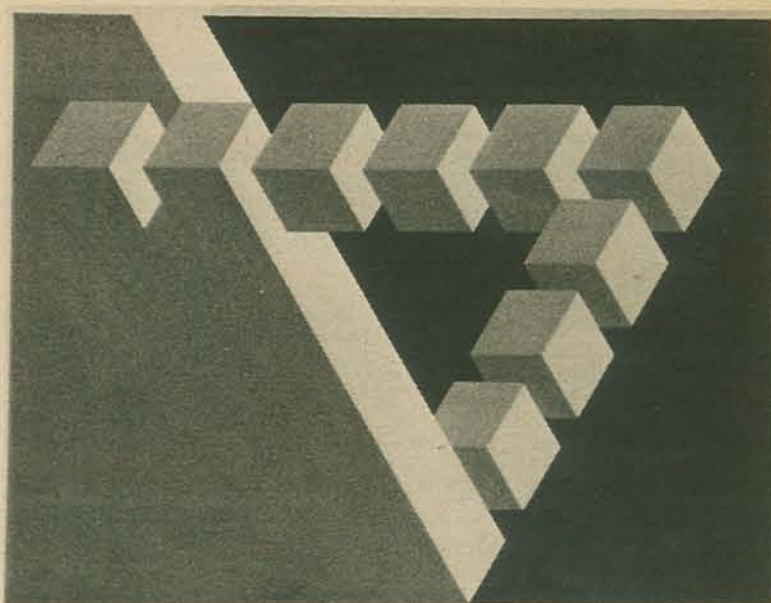
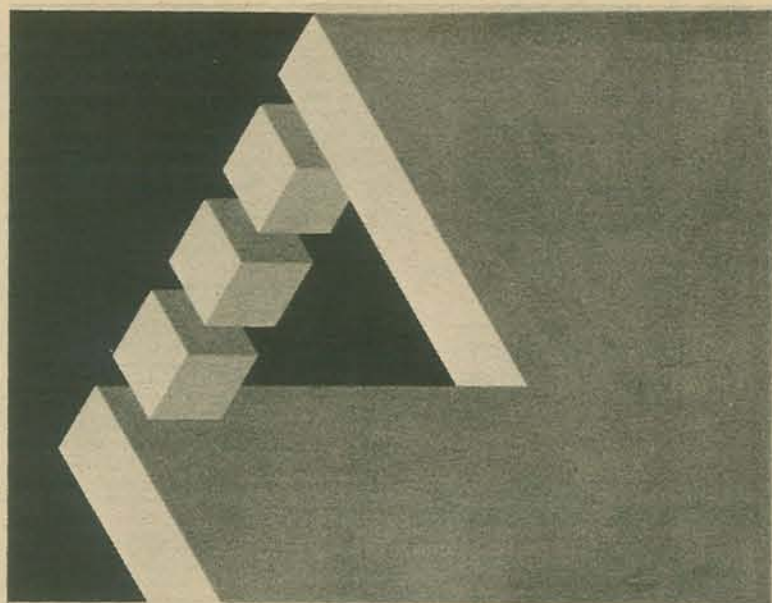
SATURDAY 8TH

VOICES, a feminist play by Berkeley poet Susan Griffin, explores the lives of several women in a collage of their inner voices. With Tillie Olsen and Margaret Sloane. At 8:30 pm, Morrison Aud., Aquarium Bldg., Golden Gate Park, SF, \$3. Tickets at Modern Times Bookstore, SF, 621-2675; and A Woman's Place Bookstore, Oakl., 654-9920.

UNCANNED: Live entertainment at the Cannery every weekend. Today, Elbow Grease, a women's bluegrass group, at noon, 1 and 2 pm; then the Flying Karamazov Brothers keep things moving with their juggling at 3, 4 and 5 pm. In the Cannery Courtyard, Beach/Hyde, SF, free.

ERSATZ THIRTIES: Hollywood recreates the Thirties in this double bill: Roman Polanski's *Chinatown*, with Jack Nicholson and Faye Dunaway; and John Schlesinger's *The Day of the Locust* with Donald Sutherland, Karen Black and Burgess Meredith. Today only, at the UC Theatre, 2036 University Ave./Shattuck, Berk., 843-6267, \$2.

PAPER AEROPLANE workshop to prepare contestants for the Third Annual Great Paper Aeroplane Derby which takes place next Saturday. With instruction and tips from past



FRIDAY TO FRIDAY



Above: Tanaka Norio's "3 or Nothing" and "9 or Nothing" from the Japan Now modern art exhibit, thru May 28, Capricorn Asunder, 165 Grove, SF. **Below:** Willie the Clown adds slapstick to the menu as Chef Lorenzo looks on, at the Pickle Family Circus, Fri/7 at 3 pm and Sat/8-Sun/9 at noon and 3 pm, Martin Luther King school field, Hopkins nr. Grove, Berkeley.

record holders and a practice session. 10 am-noon, Josephine D. Randall Jr. Museum, 199 Museum Way off Roosevelt Way, SF, 863-1399, free. (For rules and schedules for the derby write to Aeroplane, c/o the museum, 199 Museum Way, SF 94114.)

INKSLINGERS FAIR, designed to demystify the process of creating a book or print. With films, video, lectures, poetry and live demonstrations of silkscreening, etching, letter press, mimeo printing and paper making. Today, 1-5 pm and tomorrow, 11 am-5 pm, at the Berkeley Adult School, Milvia/Derby, Berk., 843-8353, free.

BANJOS AND BALLYHOO from the SF Medicine Ball Band. Tonight at the Palms, 1406 Polk, SF, 673-7771.

SUNDAY 9TH

HOOCHIE COOCHIE MAN originator Willie Dixon, with the Chicago All-Stars. Tonight only, 9 and 11:30 pm, Great American Music Hall, 859 O'Farrell, SF, 885-0750, \$4.

BEBE K'ROCHE, women's rock band, plays great dancing music. At 8:30 pm, La Salamandra coffee-house, 2516 Telegraph, Berk., 841-9070, \$1.50.

BURNT COOKIES, a TV comedy show that could happen only in San Francisco. With the Grimm and Gore Report and Rubin and the Dukes of Buddy Holly Vocational School. Every Sunday, 11:30 pm, Channel 20.

SOFTSPACE, an exhibit of stained, stitched and stuffed "paintings" by Margaret Elliott, Alex Gunst and James Wayson. Thru Sun/16, Tues.-Sun., 11 am-5 pm, at the Berkeley Art Center, 1275 Walnut, Berk., 849-4120, free.

THE MARIJUANA GROWERS (Los Sembradores), a photo-documentary by Angel del Valle about the campesinos in Mexico's highlands who cultivate and harvest the crop of green. Today thru June 11, Wed.-Sun., noon-5 pm, Galeria de la Raza, 2851 24th St./Bryant, SF, 826-8009, free.

CALL IT FORT JAZZ: A Mother's Day jazz concert open air at Fort

Mason, with John Handy, Joel Dornham and the UC Jazz Ensemble. At 1 pm, Franklin/Bay (on the lawn west of Bldg. 201), SF, free.

MONDAY 10TH

BILL GRAHAM, everybody's favorite rock impresario, talks about the business of rock music. At 7:30 pm, Wheeler Aud., UC Berk., 642-7477, free.

MASKS AND MYTHS: John Robert Liikala spent his most recent three-year artistic cycle making evocative ceramic masks and small-scale mythical landscapes. His work is on exhibit thru June 10, Mon.-Fri., 10 am-3 pm, at Gumption, 1563 Page nr. Masonic, SF, 647-7447, free. The masks are up for barter; Liikala will bury those left after June 10. Presented by the Demeter Project.

GOSPEL HISTORY: Donell Hickman and the SF Inspirational Choir demonstrates the development of gospel music from work songs and spirituals. At 6:30 pm, KQED Open Studio, channel 9, 864-2000.

CIVIC CENTER BLOOMS with children's activities in the Fourth Annual Music/Art/Dance/Drama and Science (MADDS) Festival. CETA artists work with kids in music, collage painting, mask making, face painting, poetry, dance, gardening and more. Thru Sat/15, 10 am-5 pm. SF student films screened Wed/12, 10 am-3 pm, Lurie Room, Main Library. SF All Star Jazz Band, magician David Bronson, members of the Pickle Family Circus and student artists perform on Sat/15. All in the Civic Center, SF, call 665-0755 for more info. Free.

OLDER WOMEN'S SUPPORT group meets tonight and every second and fourth Monday of the month. Just drop in. At the Berkeley Women's Health Collective, 2908 Ellsworth, Berk., 848-7120, free.

RALPH NADER talks on Environmental Hazards: Man-Made and Man-Remedied. At noon, Zellerbach Aud., UC Berkeley, 642-2561, free, tickets in advance from the CAL box office.

TUESDAY 11TH

ROBERT GREELEY reads his own poetry. 8 pm, 2000 Life Sciences Bldg., UC Berk., 642-2561, free.

THAT'S SHOW BIZ: Donna McKecknie and a cast of other young hoofers kick up their heels in *A Chorus Line* when the Broadway company brings this hit to the West Coast. Tonight thru June 26, Mon.-Sat. at 8:30 pm, matinees Wed. and Sat. and Thur/13 at 2:30 pm. At the Curran Theatre, 445 Geary, SF, 673-4400, \$13.75-\$3.75. People lined up for hours for the box office opening, so don't waste any time if you want tickets.

JOAO GILBERTO, Brazilian jazz singer/composer/guitarist blends his music with the Stan Getz Quartet in his first appearance here in over four years. Tonight thru Sun/16, 9:30 and 11:30 pm, Keystone Korner, 750 Vallejo, SF, 781-0697 or dial TELETIX, \$5.

WOMEN'S FILMS from the New York festival, tonight and tomorrow night. At Camera One, 366 S. 1st St., San Jose, 294-3800, \$2/\$1.50 srs., students/\$1 children.

JOB SHARING, an introductory meeting with New Ways to Work, for people looking for permanent part-time work. 1-2:30 pm, YWCA, 260 Sutter, SF, 321-9675, free.

ROD MCKUEN and Aram Saroyan (*Oh My Generation*) read their poetry. At 8 pm, Veterans' Aud., Van Ness/McAllister, SF, TELETIX, or when the doors open at 6 pm, \$2.50.

WEDNESDAY 12TH

OBEAH, seven musicians from the Virgin Islands, Trinidad and Africa, play reggae, high life and calypso every Wednesday this month at the Rainbow Sign. From 8 pm to midnight, 2640 Grove/Derby, Berk., 548-6580, \$2.

SUNNYLAND SLIM, almost 70 years old and still pouring out the Chicago blues. With guitarist Hubert Sumlin. From 9 pm, at the Great American Music Hall, 859 O'Farrell, SF, 885-0750, \$4.

TERRY WEATHERBY, poet and editor of *Anthology of New Poets: Women*, reads her works. At 7:30 pm, Eureka Valley Branch Library, 3555 16th St., SF, 626-1136, free.

THURSDAY 13TH

NEW YORK FEMINIST poet Alexis Krasilovsky presents *Commiseration Moon*, *Guerrilla Commercial* and six of her other films, plus a poetry reading. At 8:30 pm, Canyon Cinematheque, at the SF Art Institute, 800 Chestnut, SF, 332-1514, \$1.75 (free coffee).

LOUISE LACEY, author of *Luncheon* and proponent of birth control by the moon, talks about women getting in touch with their bodies. A full moon special. At 8 pm, Everywoman's Bookstore, 1560 4th St., San Rafael, 456-3495, \$2.50.

MIRA SOL, danceable Brazilian music. From 9 pm, at the Reunion, 1823 Union, SF, 346-3248, \$1 cover.

FRIDAY 14TH

PENA MOVIL, five young men from Mexico, play strong Latin American folk music — with no fewer than 20 different indigenous instruments. Tonight and Sun/16 at 9 pm, at La Pena, 3105 Shattuck/Prince, Berk., 849-2568, \$2.

BLUEGRASS CARDINALS, with Freeman Parmley on banjo, David Parmley on guitar, Randal Graham on mandolin and William Bryson on bass. Tonight and tomorrow night, 9:30 pm, Freight and Salvage, 1827 San Pablo, Berk., 548-1761, call for cover charge.

TASSAJARA SKETCHBOOK, an exhibit of watercolors and drawings by Lucille Harris. Thru May 29, weekdays, 10 am-6 pm, Canessa Gallery, 708 Montgomery, SF, free.

More events inside

For complete Bay Area theater and movie listings (first runs, foreign films and revivals), clubs, music, dance, radio highlights and gay events see pages 18-22.

City strike: Dividing and conquering Joe Mazzola

As the SF city crafts workers' strike moved into its sixth week, pressure for a settlement began to grow on Joe Mazzola, head of the Plumbers union, who represents about 200 of the nearly 2,000 striking city workers who went out on March 30 in the face of huge pay cuts imposed by the Board of Supervisors.

A settlement offer proposed by the supervisors on April 28 split the six-man strike negotiating committee — Mazzola, Stan Jensen of the machinists, Franz Glenn of the electricians, Joe O'Sullivan of the carpenters, George Evankovich of the laborers and Stan Smith of the Building Trades Council who represents several smaller unions like the cement masons, plasterers and glaziers. The supervisors had offered the unions a ten-man "fact-finding" committee to investigate the wage cuts, amnesty for strikers and a wage freeze as of March 31.

In exchange, the supervisors would remove from the June ballot two anti-labor propositions — Prop K, which would institutionalize pay cuts until 1979, and Prop E, which would make city workers' strikes illegal. May 10 is the deadline for the supervisors to remove the propositions from the June 8 ballot.

According to sources we have talked with who are close to negotiations, Evankovich and Smith wanted to accept the supervisors' offer while Mazzola and Jensen continued to take a hard-line "no cuts" approach. Glenn and O'Sullivan were reportedly somewhere between the two sides, but each took a position that was less intractable than Jensen's or Mazzola's.

Our sources also report that Mazzola not only refuses to accept the super-

visors' cut of a \$1.00-an-hour raise the plumbers were due April 1 as part of last year's contract with the city, but he also will not agree to cuts in fringe benefits the supervisors claim are mandated by the passage of Prop B by voters last fall. These fringes include a double-time rate of pay for all overtime; shift differentials as high as 15% (the supervisors want to cut shift differentials to 6%); 75¢-an-hour benefits for hazardous working conditions like working at heights or working with galvanized pipe; and a \$1.07-an-hour health-and-welfare benefit that will be cut to 16¢ under the new pay rates.

Evankovich and Smith apparently believe that Mazzola's position is totally unrealistic, and both seem resigned, after five weeks on strike, to go along with a pay cut this year. To accept the supervisors' offer now and get Props E and K eliminated from the ballot would minimize the chances of voter-forced pay cuts for the next three years.

In what appeared to be an attempt to muscle Mazzola into taking a more realistic stance, Evankovich announced on May 3 that he was declaring a moratorium on picketing by members of his union. He is also not disguising the fact that he is trying to negotiate a separate settlement for his members, who represent more than half of the striking crafts workers: Evankovich has had a series of private meetings with city negotiator Patrick Mahler over the last several days.

Evankovich has been joined in his effort to shock Mazzola into settling by Larry Martin, president of the Muni drivers union, Transport Workers Local 250A, who have shut down public



As the city strike entered its sixth week, the tracks of the J-Church streetcar line where it swings through Dolores Park began to recede into obscurity.

transit in SF by honoring the crafts' picket lines since the strike began March 30. On May 4, Martin announced that he would recommend to his membership that they return to work at a Muni meeting on May 5 if the laborers continued to pull their pickets and if the supervisors remove Props E and K from the ballot.

Now that the supervisors have succeeded in driving a wedge between members of the "Big Six" negotiating committee, they are moving in for the kill. Sup. Quentin Kopp says the board won't take E and K off the ballot if just the laborers and Muni drivers return to work. Kopp told the *Guardian* the board will remove the propositions only "if the Muni becomes operational." And that means that striking machinists and electricians, whose maintenance work is necessary to keep the Muni running, must also return to work, or the city won't settle with the laborers. That means that Evankovich and Martin must pressure at least Jensen and Franz Glenn into settling also.

Another reason for the current moves may be that Evankovich and Martin are being pushed by threats to their

leadership from within their own unions. Martin faces a four-man field in his attempt to win reelection on May 7. And on May 4, about 500 members of Laborers Local 261 unanimously adopted a motion by some rank-and-file members that the executive board call a meeting of all strikers and Muni drivers at the Laborers' Hall on either May 5 or 6. If such a meeting occurs and if rank and filers can solidly unite behind a set of demands, it could mark the beginning of Evankovich's loss of control over his union.

At press time, Jack Crowley of the SF Central Labor Council was still calling for face-to-face negotiations between labor leaders and the supervisors. But the supervisors seemed more unlikely than ever to accept such a proposal while they still hold the club of Props E and K over the unions' head. The board's divide-and-conquer strategy seems to be moving to its logical conclusion. As one supervisor explained to me, "If the unions don't settle by Monday [May 10], they're screwed."

—Jerry Roberts

Schumacher for State Senate

The *Guardian* endorses Bill Schumacher, a Daly City councilman elected on a reform ticket two years ago, to fill George Moscone's seat in the May 11 special election for the California State Senate.

For far too long, the Senate has been the pasture for the lame and aging horses of the State Assembly, and this year, when nearly one-third of the present State Senate is scheduled to retire, it's time to put some fresh stallions in the Senate.

That's why we recommend against Assemblyman John Foran, the quintessence of the mediocre legislator; the errand boy for the law firm of Stephan Leonoudakis and Leo McCarthy; a point man in this election for the unholy Phil Burton/Leo McCarthy alliance; the friend of any lobbyist with a few bucks to put in his campaign; the man who took a "surplus" of \$18,000 or so left over from previous campaigns (much of it from lobbyists; see *Guardian* 5/11/74) and commingled it with his personal bank account between elections; the carpet-bagger extraordinaire whose very SF campaign headquarters is situated outside of his new district.

That's why we recommend Bill Schumacher, a Young Turk in the Save San Bruno Mountain fight, the interesting mix of law 'n' order (as Daly City police officer, deputy district attorney in San Mateo County and presently the attorney for two Peninsula police officers associations) and reform politician in the North County (notably, on environmental, education and transportation issues).

The key issue in this special election is whether the Burton/McCarthy al-

liance can get away clean with deciding amongst themselves, without publicity, without public scrutiny, to divvy up politics in San Francisco and decide who's going to run for what. Here's what their alliance produced for us this time around (see "Ganging up on Harvey Milk," *Guardian* 2/13/76): Foran to take the Moscone senate seat; Art Agnos, McCarthy's legislative aide, to succeed Foran in his assembly seat; and Sup. Robert "Fighting Bob" Mendelsohn to get the bottom end of the totem pole and the chance to go against Fred Furth (a tough hombre) in the state senate Democratic primary and Sen. Milton Marks in the general.

Foran is clearly the front-runner in next Tuesday's election — not through ability or performance, but because he stands first in the pecking order of the Burton/McCarthy alliance, keeps his mouth shut and votes the party line in Sacramento.

This year, as in past years, Foran's support comes from the lobbyists whose programs he votes for. His most recent filing lists \$21,698 in total contributions, with more than half coming from groups like California Dental Political Action Committee, the State Employees Association, the Retail Liquor Dealers and the Insurance Men's Political Action Committee. Much of the rest comes from out of the district heavies like the Occidental Life Insurance Co. in Los Angeles (\$1,000) and the Woodline Corporation in Beverly Hills (\$200). Last time around in the Father Boyle race, about half of Foran's contributors were lobbyist and labor representatives.

These contributions buy access to Foran (example: Foran lists \$8,620

from ten different labor organizations and has for 14 years been a knee-jerk vote for organized labor in the assembly). However, contributions also help buy inaccessibility for everybody else who doesn't contribute heavily, and Foran has a reputation among many groups as one of the least accessible legislators to people in his constituency. Example: All People's Coalition and other Save San Bruno Mountain groups tried for months to contact Foran for support. Foran ignored them until the San Mateo County supervisors had voted to prohibit development in the saddle area.

Foran's inaccessibility to noncontributing constituents won't improve if he wins because of his carpetbagging status, among other things. Foran moved two years ago so he could run in the 16th Assembly district. Then, to qualify for Moscone's seat, he moved back into the 6th Senate District on Feb. 20, in barely enough time to technically qualify as a resident of the district under a pro-Democratic residency ruling by Secretary of State March Fong Eu.

Foran's voting record isn't all that bad. He's been awful on women's issues and lukewarm on consumer bills (he opposed no-fault auto insurance), but the League of Conservation Voters rates him high, and he has carried legislation for the farmworkers and the Housing Finance Agency. He often pushes legislation and votes on behalf of his SF law firm, which includes McCarthy and Stephan Leonoudakis of the Golden Gate Bridge Authority. In 1973, Foran quietly introduced a bill designed for his partner, which would free SF bridge directors from voting in accordance with SF city policy as determined by the SF supervisors. Protests came from San Fran-

cisco, and Foran, red-faced, withdrew the measure.

One major issue symbolizes the difference between Foran, carpetbagger, and Schumacher, who was born and reared in the Sunset and now lives and works in Daly City and is therefore a lifelong resident of this new split district. The issue is AB 3785, authored by Assemblyman John Knox of Richmond and endorsed by McCarthy. The bill would divert \$1.65 million of San Mateo County tax money and \$430,000 of Santa Clara County tax money to BART.

Schumacher, a strong environmentalist, is against it. Foran voted on May 5 to move the bill out of committee in Sacramento. Schumacher's been out front on San Bruno. He's pushing reform of the criminal justice system for juveniles, increased benefits for senior citizens and education through tax-restructuring. He's a plain-spoken, tough and politically savvy candidate with roots in the community, not with the boys in the backroom of the Burton/McCarthy wing of the Democratic party.

—Bruce B. Brugmann

P.S.: Bob St. Clair starts with better recognition than Foran, but we must disqualify him from our endorsement because of his bad conservation record. Conservationists in San Mateo County have rated him the most pro-development vote on the board when he was supervisor, and when he was on the BCDC and the Air Pollution Control District he was about as pro-industry as they come. This relationship is as up-to-date as ever with St. Clair's decision to occupy a \$700-a-month campaign office suite at 345-F Gellert Boulevard in Daly City, rent free so far, from the Crocker Land Company, a partner in the San Bruno development.

Running over a beer drivers' local

The controversial Northern California Teamsters Local that launched a boycott of Coors beer, fought for affirmative action hiring, supported the United Farm Workers and backed gay rights is no more: on April 24, Teamsters officials dissolved Beer Drivers Local 888 and dispersed its 750 members to six other locals in Sacramento, San Mateo, San Francisco, San Jose and Stockton.

International officials say the local was disbanded because of money problems: Local 888 has been on the rocks financially since the time the Coors beer strike and boycott started in 1973, and the International union put it in receivership (took it over) in 1974.

However, rank-and-file militants of the local such as Terry Hill say the money issue is phony. "It's true that the local is broke," Hill told me, "but lots of locals are broke. The International told us we could survive as a local by raising our dues assessment \$5 per member, and the membership was willing to do this. The financial talk is just a cover, though. The International is very glad to see this local go because it has embarrassed the International very much."

Here's how: Local 888 challenged the "lily-white" Teamster hiring practices by aggressively fighting for affirmative action programs in hiring and promotion — programs backed by a wide variety of minority organizations. In addition, Local 888's officials not only supported the UFW's attempts to organize agricultural workers but complained about the International union's attempt's to sign up

membership (see "Trouble on tap for Coors," *Guardian* 11/16/74).

The local also found itself on the losing side of the Hoffa-Fitzsimmons struggle: when the International took Local 888 over in 1974, Jack Goldberger (a Hoffa supporter) was named trustee of the local, placing it right in the middle of the feud. The Hoffa faction completely lost control of the local on July 22, 1975, when Goldberger was ousted as trustee and replaced by George French, assistant director of the Western Conference of Teamsters and a member of the Fitzsimmons clique (see "Teamsters ax Coors boycott," *Guardian* 6/26/75). French repeatedly failed to call general membership meetings for the local and ignored petitions from rank-and-file union members calling for the election of shop stewards and a stewards' council (through which members of the local hoped to regain control of the unit's affairs).

In fact, members of Local 888 were gathering signatures on petitions to end the receivership when the local was dissolved at the general membership meeting called April 24 — the first general meeting of the local since February 1975. Some members of the local see this as an indication that the local was dissolved for political reasons, not because of money.

"They [the trustees] were getting to the point where they were going to have to lift the trusteeship," said Howard Wallace, an active union member and the first openly gay driver to be recruited by the local. "When we tried to present our petition to French, he

said there wasn't enough time for it and adjourned the meeting."

(I called the Western Conference offices in Burlingame and Los Angeles repeatedly for a week to try to get some comment from French on charges raised by members of the local, but was unable to get through to him. Was anyone else available who could comment on the dissolution I asked? "I'm sorry. You'll have to talk to Mr. French," the secretary replied.)

Local 888's members are not through yet. They are considering a lawsuit against the Teamsters union for viola-

tion of its own constitution, and they hope to force the International to reinstate the local through the courts — or at least to allow its members to join Local 921 (Newspaper Drivers) as a group (Goldberger is an officer of 921).

But even the most militant members of the local think the legal strategy has only a 50-50 chance of succeeding. "We think we've got an airtight case," Hill told me, "but there's no telling how the court will rule, airtight or not."

—Bill Wallace

People's politics . . .

Rep. Charles Rangel, Assemblyman Willie Brown and Rep. Clarence Love have joined with 41 other prominent black political leaders in asking Kennecott Copper and Caltex Oil not to expand operations in South Africa. The reason: opposition to that country's racist Apartheid policy. The two companies presently plan to pump over \$400 million into their South African holdings, an investment which the black leaders say "will enhance the strength of the South African military . . . (and continue) the theft of African land for white use." "Coming at a time when American foreign policy is beginning to recognize the importance of Africa in the world community," the black leaders said in an open letter to Caltex and the Kennecott dated April 27, "these investments will only increase the strain on U. S. relations with independent Africa. We join the growing numbers of concerned individuals and organizations and call upon Caltex and Kennecott to halt their plans for expansion . . ."

Hear consumer advocate Ralph Nader lecture on "Energy, Nuclear Energy and the Environment," at Zellerbach Auditorium, noon, Monday, May 10. Free tickets are available from the Committee for Arts and Lectures (642-2561) . . . Learn how to create your own job at a workshop-seminar at Foothill College, 9:30 am-4:30 pm, Sat/8. The seminar will cover how to assess community needs and evaluate your own talents. The \$10 registration fee includes lunch (948-4444) . . . Pressure Mayor Moscone for a citizens' commission to probe the scandalous conditions in SF nursing homes: join the Gray Panthers march and rally at Civic Center Plaza, 10:30 am, Wed/12 (731-0858) . . .

Oakland Citizens' Committee for Urban Renewal, the scrappy citizens' lobbying group,

has a new executive director, Paul Cobb. Cobb, a black activist who ran unsuccessfully for Oakland City Council against Ray Eng in 1971, is scheduled to sign aboard as OCCUR's chief this week. Cobb is a two-fisted activist (he was once arrested for disrupting an Oakland School Board meeting) and is very popular among the city's black voters (although he lost the 1971 election in the city overall, Cobb received over 90% of the vote in largely black West Oakland). Insiders say Cobb will probably use his job at OCCUR as a political springboard. As one source who declined to be quoted by name told me, "He sure didn't come all the way out here from Atlanta just to work for OCCUR." . . .

Join in an evening of solidarity with the Palestinian People, 7:30 pm, Fri/15, at the Neighborhood Arts Theater, 220 Buchanan St., SF. The evening will feature music, a cultural exhibit, a speaker on the Palestinian Liberation Organization and a Palestinian dessert . . . Celebrate Enola Maxwell Day, 11 am, Sun/9, at Glide Memorial Church, 330 Ellis St., SF. Maxwell has been an outspoken and active worker in Bay Area medical and mental health care, civil rights and senior citizens' issues for 25 years, and Mayor George Moscone appointed her this year to the SF Human Rights Commission . . .

Seniors: get involved in your community. Lucille Ramsteller from RSVP (Retired Senior Volunteer Program) will tell you how, 3:30 pm, Fri/7 at the Sunset Community Education Center, 3151 Ortega St., SF (664-5564) . . . Find out what to do if you get busted: People's Law School will be conducting a workshop on arrests, 8 pm, Tues/11, at St. John's Lutheran Church, 3122 22nd St., SF (285-5069) . . .

—Bill Wallace

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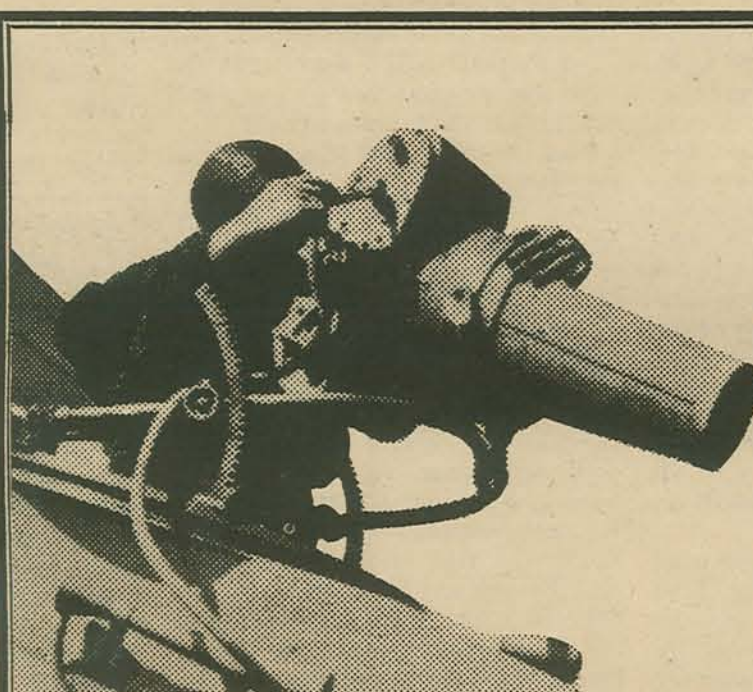
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Concord's Artful Dodge

Dave Campagna, the president of Concord Dodge whose distinctive voice and mannerisms are familiar to thousands of late night Bay Area TV viewers, is under fire from the Contra Costa County District Attorney's office. On April 27, DA William O'Malley filed a civil suit against Campagna (alias Dave Campo) and Concord Dodge, charging 36 "unfair, unlawful or deceptive business acts," including advertising that used vehicles are new, unsafe vehicles are safe, unrepaid vehicles are repaired and defective vehicles are in good shape.

(Last November, after a San Francisco Consumer Action "lemonstration" at Concord Dodge to protest the alleged sale of defective cars (known as "lemons"), Campagna filed a quarter-million-dollar libel and slander suit against SFCA (see "Consumer Action attacked," *Guardian* 12/12/75). SFCA promptly filed a \$200,000 counter-suit against Campagna for damages. Both cases are currently in litigation.)

To date, Campagna has made no response to the DA's 22-page complaint which claims, "vehicles were sold with faulty brakes, nonfunctioning windshield wipers, a nonfunctioning horn and a sticking accelerator (all violations of state vehicle codes)," and that "on at least three occasions the vehicle was represented orally as new . . . although each vehicle had been previously sold by the defendants and later returned by the purchaser."

O'Malley filed suit following an investigation he started last fall when his office received a raft of complaints

about Concord Dodge from past customers. He found that similar complaints had been registered with other regulatory agencies, including the Department of Motor Vehicles and the Bureau of Automobile Repairs.

"We had been receiving complaints about Concord Dodge for years," Curt Hoffman, the Deputy DA handling the case, told me. "But we could never discern a pattern to them. None were particularly strong. I mean, we would have felt silly taking them to court."

Hoffman told me he didn't know how much money the penalties against the company might eventually be should the DA win his case. "We are asking for \$2,500 for each act of false advertising and an additional \$2,500 for each deceptive practice found by the court," Hoffman told me. "The penalties could run anywhere from \$25,000 to a half-million or more."

But more significantly, the DA wants to force Concord Dodge to hire a consumer representative to field complaints from dissatisfied customers and resolve any beefs against the company. "This would be someone that we could talk to during regular working hours and whose records we could look at to make sure the company was complying with the law," Hoffman told me. "We'd almost rather have this than an economic penalty. Of course, we hope to get a penalty award, too."

What does Campagna have to say about all this? The *Guardian* was unable to reach him for comment, and at press time Campagna had not answered our repeated calls.

—Bill Wallace



More than 1,000 people gathered in Sacramento on May 1 to demonstrate and rally against Senate Bill 1, the Nixon/Mitchell rewrite of the US Criminal Code which would repeal much of the Bill of Rights. Demonstrators heard Frank Wilkinson, Doren Weinberg and Christine Vasquez, among others, denounce S.1. Contact the SF Committee to Stop S.1 at 777-4883.

Dam the Tuolumne River project

The dam-the-Tuolumne-River-for-airport-expansion project, which would further enlarge the Hetch Hetchy/PG&E Raker Act scandal, makes another of its rare public surfacings on May 11 before the SF Public Utilities Commission at City Hall. We recommend that the commissioners:

- (1) delay any decisions on the project for at least another month;
- (2) hold a series of widely publicized hearings and
- (3) give a fair chance to the coalition organizing in opposition to the project, led by SF Consumer Advocates in the city and representatives of the Sierra Club in the valley; and
- (4) hold up all action until the federally-sponsored wild rivers study is completed on the Tuolumne.

The operating principle ought to be clear: if City Hall can hold firm on a strike involving \$5.5 million for wages and benefits for city crafts workers, then it can sure as hell examine fully all the financial implications of putting up another \$420 million in bond money to build a dam on the Tuolumne River for the benefit of PG&E, the cities of Turlock and Modesto and the big airlines at the airport.

More: they ought not to go one step further unless they do a feasibility report on buying PG&E in San Francisco, distributing the city's cheap public Hetch Hetchy power to its residents and businesses and making up to \$21 million a year in public power benefits for the city.

—Bruce B. Brugmann/Bill Wallace

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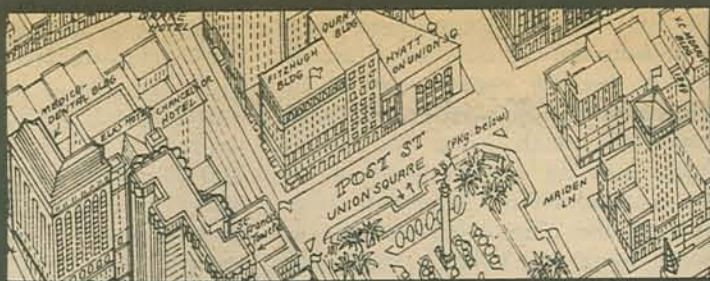
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AVON PAPERBACK

I-Hotel trial ends

Shorenstein/Bangkok connection

Atton of brickbats to SF Superior Court Judge Ira Brown for his imperious action in summarily ending the International Hotel eviction trial in favor of the hotel owners on April 30.

The Four Seas Investment Corporation, the Hong Kong-based owner of the International Hotel at 848 Kearny St., sued in Superior Court to try to evict the 90 tenants of the hotel, most of whom are poor and elderly Asian men. The tenants, banded together as the International Hotel Tenants Association (IHTA), demanded a jury trial in the case.

The jury, after hearing three weeks of testimony, deliberated for four days before reporting to Judge Brown on April 30 that they were deadlocked and could not decide in favor of either side. Brown then acted as a "13th juror" and directed a guilty verdict against the tenants. His action all but insures that the International Hotel will be demolished and that the city's low-income housing shortage — already of crisis proportions — will worsen.

The I-Hotel case raised fundamental legal questions of landlord/tenants rights. Attorneys for Four Seas argued that, as property owners, they have an absolute right to evict the tenants. Attorneys for IHTA tried to introduce social and economic factors into the case and argued that Four Seas' action was "retaliatory eviction" because the IHTA had militantly organized and demonstrated against Four Seas. Judge Brown, who was appointed by Gov. Ronald Reagan in 1970, came down squarely on the side of property rights, not only in his directed verdict but also in a number of decisions he made in the course of the trial.

For example, Brown disallowed testimony about the housing shortage in SF. The last Planning Department study of housing in the city found an extremely low 2% vacancy rate in all housing in the city and found conditions were much worse for elderly people and for certain areas of the city, particularly in Chinatown. Since many of the I-Hotel tenants are old people living on fixed incomes and since the hotel owners have no legal obligation to find comparable relocation housing (most rooms at the hotel rent for \$50 a month) when they are evicted, being thrown on the street would be disastrous for the tenants. But Judge Brown ruled that such evidence was "irrelevant" to the case.

Other testimony which was probably important in hanging the jury, but which Judge Brown's directed guilty verdict also makes irrelevant:

► The curious connection between Walter Shorenstein, chairman of the board of Milton Meyer Co., former owner of the hotel, and Supasit Mahaguna, a Thai businessman who is chairman and principal stockholder of Four Seas.

Mahaguna and Four Seas bought the building in October 1973. During the trial, Gil Graham, attorney for the IHTA, brought out that this was the same time that the government of Thai president Thanom Kittikachorn was collapsing because of bloody demonstrations led by leftist students. Graham also established that US immigration laws make it easier for a foreign businessman to gain entrance into the US if he already has a financial investment here.

The contention that Mahaguna bought the hotel as a means of getting money out of Thailand was strengthened by Graham's cross-examination of Jack Wong, a Chinatown attorney who works for Four Seas here. Wong testified that Mahaguna bought the property essentially sight unseen: neither Wong nor Mahaguna consulted blueprints of the hotel, checked public records about

the building's condition or the hotel's property value before buying it for \$850,000. And Shorenstein also benefited from the deal. Graham established that Shorenstein arranged the sale so that neither he nor Milton Meyer Co. paid taxes on the transaction.

Once Four Seas bought the building, the relationship between Shorenstein and Mahaguna didn't end. Milton Meyer continued to act as the property manager of the property, collecting the monthly rent from the tenants for months after the sale was completed. Also, Four Seas has acted as a holding company for Milton Meyer in several other land sales since the I-Hotel sale. And Louis On, a Chinatown real estate broker, who testified that he made \$24,000 on the I-Hotel deal for introducing Walter Shorenstein and Jack Wong, claimed at the trial that he had "lost the file" on the I-Hotel sale.

Shorenstein was twice thwarted, in 1969 and 1972, from demolishing the I-Hotel and putting a commercial development on the site by heavy community pressure that was organized by hotel tenants (*Guardian* 12/14/74). Since acquiring the I-Hotel, Four Seas has acquired two other properties on the same block — at 1 and 13 Columbus — but has consistently refused to reveal its eventual plans for the property.

This has led the tenants to speculate that Four Seas is acting as a front group for Shorenstein and Milton Meyer and that the plan is to build a highrise development on the I-Hotel block. (Milton Meyer spokesmen have denied the charge. Henry Ehlers, a Milton Meyer executive, testified during the trial that Milton Meyer's interest in the hotel ended with the sale to Four Seas.)

► The building is in fairly good condition and should not be demolished, in line with the city's policy of preserving low-income housing. William Bush, attorney for Four Seas, claimed during the trial that the immediate reason for evicting the tenants was that the city won an abatement action against Four Seas in July 1974, which ordered Four Seas to either repair several code violations or demolish the hotel.

But contractor Jim Holland testified that the cost of repairing the building would be substantially less than the cost of tearing it down. He also testified that he had already repaired nearly all the code violations listed in the city's abatement action (the IHTA paid him for the work) and that it would probably cost only about \$4,000 to complete the repairs.

► The tenants have offered to buy the building. In November 1975, the IHTA got a \$100,000 grant from the Catholic Archdiocese for seed money to purchase the hotel. They propose to finance the rest of the purchase with monthly rents. Four Seas has not accepted the offer. Four Seas also has refused to negotiate a long-term lease with the tenants, like the ones Shorenstein negotiated in 1969 and in 1972. The IHTA has also offered to pay the cost of repairing the remaining code violations.

► Four Seas has no present plans to do anything with the property if they succeed in tearing the building down. Jack Wong, an agent for Four Seas, testified it would take as long as five years for Four Seas to plan any development. Gil Graham summed up Four Seas' present position at a post-trial hearing on May 3: "The plaintiffs have no plans for the property, not one commitment, not one blueprint," Graham said.

► Four Seas does not even have a demolition permit for the building at the present time. The firm obtained a permit from the city in March 1975, but the Board of Permit Appeals ruled

Memo of the Week



ARTHUR ANDERSEN & Co.
San Francisco
Office Bulletin 76-23
April 19, 1976

TO: ALL PERSONNEL

RE: PERSONAL CONDUCT -- EQUAL EMPLOYMENT OPPORTUNITY

Our Personnel Reference Binder makes it clear that the Firm has no desire to interfere in the personal lives of its people or the friendships they form. Increasingly stringent standards of independence and changes in the climate in which we conduct our practice also make it clear, however, that the business and professional interests of the Firm are affected by inappropriate behavior on the part of any partner or employee. Our people are expected to observe the dictates of courtesy, good taste and good judgment in their personal behavior. This requirement is especially important in the relationships between men and women.

1. Our personnel should never "date" nor in any other way become too closely involved on a personal basis with personnel of the clients to which they are assigned because of the risk of compromising our professional independence or raising a question about the propriety of our having access to confidential information about the clients' business.

2. Persons having supervisory responsibilities cannot "date" or be closely involved on a personal basis with subordinates and still retain the confidence of others in their objectivity in such matters as assignment of work, performance evaluations, etc. This is equally applicable to partners, managers, seniors, staff and office support personnel.

In addition to creating an adverse climate for professional work, unwelcome or misunderstood advances towards subordinates or supervisors (including what may be intended as casual behavior) can be interpreted as sexual harassment and as employment discrimination on the basis of sex under the United States Civil Rights Act of 1964, and can have serious consequences. Whether the harassment is real or imagined, it can be equally troublesome.

Everyone should understand that appropriate disciplinary action, which may include discharge, will be taken with respect to anyone whose exercise of poor judgment in personal relationships interferes with the practice of our profession, our performance evaluations and appraisals, the professional development of our personnel, the efficient operation of our offices or our policies of equal employment opportunity.

JTR

JOHN T. RITTMANN

last month that the permit had expired.

William Bush, the attorney who represented Four Seas in the eviction suit, summed up the key issue of the trial this way: "What really bothers me is the argument that pervades their [tenants'] case — that housing is a right. With respect to private property, housing is not a right."

With his ruling in favor of Four Seas and against the tenants, Judge Brown clearly showed that he accepted that property rights argument. This was apparent even to some of the jurors in the case. One juror, who asked that her name not be used, told me after Brown's ruling, "I guess Judge Brown was against the [tenants'] association the whole time. I guess the law just doesn't have too much concern for human rights."

P.S. Attorney Gil Graham plans to appeal Brown's action in the State Court of Appeals. He has requested the judge to prevent any evictions until his appeal is heard by ordering a stay, arguing that if the evictions and demolition proceed before the appeal is heard, the tenants will suffer "irreparable injury." If Brown denies the motion, he will have effectively denied the tenants both a jury trial and an appeal. Brown is to rule on the motion on Friday, May 7, 4:15 pm in Room 400, SF City Hall.

—Jerry Roberts

Follow that story

San Quentin Six trial (7/26/75):

San Quentin Six defendant Luis Talamantez, already serving a life term for robbery, was cited for contempt of court by Marin County Superior Judge Henry Broderick May 4. Talamantez refused to identify two prisoners he said he saw standing near three guards during the Aug. 21, 1971, incident in the prison's maximum security Adjustment Center. Two of those guards were subsequently killed; one, Kenneth McCray, was wounded and survived. Talamantez and five others are facing conspiracy, murder and assault charges stemming from events of that day in which a total of six men, including prison leader George Jackson, died.

Talamantez, 33, took the witness stand May 3 after attorney Charles

Garry rested the defense of Black Panther Johnny Larry Spain. On direct examination by his lawyer, Robert Carrow, Talamantez testified that on Aug. 21, 1971, his cell door had opened so he walked out onto the tier. He saw three guards and froze, thinking they were coming to get him. Then, he said, the guards laid down on the floor. "I didn't make no sense of it at first. But there was two convicts behind them who was still standing. So I knew convicts had control."

At no time, he said, did he see any prisoners commit any acts of violence. Prosecutor Jerry Herman, on cross-examination, accused him of covering up for his fellow prisoners. "Even if you saw inmates with blood on their clothing you wouldn't tell us?"

"Hey, Mr. Herman, I wouldn't give you the time of day," replied Talamantez.

Carrow, referring to the convict code which makes snitching the cardinal sin, asked his client, "What happens to prisoners who name names?"

Talamantez answered, "They get dead."

But the prosecutor pursued his accusations. "Were those two inmates friends of yours?"

"Yes," came Talamantez's response. "I've been living in chains with them all this time. I've got feelings for them."

He would not give their names, even when ordered to do so by Judge Broderick. "I find you in contempt of court," declared the judge. "I will sentence you at the conclusion of the trial."

"Ah shit!" exclaimed Talamantez angrily. "What you got to do that for? I'm already in prison."

The sole prosecution testimony against Talamantez was given last fall by Sgt. Kenneth McCray, who said he recognized Talamantez's voice, speaking in Spanish, discussing the tightening of knots around the neck of a guard.

Talamantez denied making any reference to a knot or a rope at any time during the incident and said he never was in cell 6 at all. Cell 6 is where McCray had been blindfolded and tied up at the time he thought he heard Talamantez's voice. Talamantez said he did not pass through a closed grille gate across the tier separating his cell from cell 6 until he heard the shots.

—Eve Pell

OLEG'S, LAST-CHANCE SALOON FOR THE *BON VIVANT*

Who is the *bon vivant*?

Is it Diamond Jim Brady enjoying a Lucullan repast? Or Isadora Duncan dancing all night for her cherished friends? Or Craig Claiborne spending thousands of dollars for an exquisite dinner for two?

According to the dictionary it is a person: "a lover of good living, especially of the table." Thus we think of this man or woman in terms of Gallic cadence, in the tone of *gourmet* and *cuisine* — France being the original home of the species.

But by taking the *bon vivant* solely as the possessor of a sensitive and educated palate, we miss his essence. For as much as he is the "lover of good living," the *bon vivant* is equally the lover of "good talking." And regardless of the delicacies with which the "table" might be heaped, the *bon vivant* craves the flow of wit along with wine; without its centerpiece of sparkling conversation, our wooden four-legged friend would look to him sluggish indeed.

So the *bon vivant* comes truly into his own with with the sauce of *rebuttal*, the *creme* of *repartee*. His joy is to converse, to "dish"-cuss. He is in his element when the feast of the "table" becomes the forum of debate, when mood and food are exquisitely combined. And where he may find this heady mixture, there he will go. He is forever in quest of a restaurant where these essentials prevail.

Unfortunately, it is a quest distinguished more by disappointment than success. Many are the tribulations of the American *bon vivant* as he makes his way through a wasteland of lackluster establishments, notable only for for their predictability. He is daunted by the astronomical prices and shrinks from the gastronomical fare. And as a result of such disappointments, that perfectly harmless human who enjoys nothing so much as occasional company of food and friend — the *bon vivant* — often becomes woeful and bitter. The succession of apathetic "tables" leaves its mark on him in a sense of failure, as well as boredom, irritability, and nervousness. He despairs of ever finding a restaurant that suits his tastes as well as his means. At this low point, he would do well to come to Berkeley.

For in that rustic community of gentlemen and scholars, nestled behind an unassuming exterior, is a place called *Oleg's*. Whether our *bon vivant* redeems his humdrum day with a lively lunch (11:30 to 2:30), fulfills his evening with an inspiring supper (5:30 to 10:30), or shares his virtues with his friends over a good drink (all day, 'till 2 in the morning), his quest has come to an end: inside *Oleg's* awaits an oasis for the "lover of good living."

Oleg's combines the comfort of a salon with the dreamy mood of a fantastic opium den; it joins the bustle of a small railroad station filled with neighbors and friends to the amazing parade of a curio shop, a bazaar and a circus: an entertainment and a feast for the eye. In the cozy, crazy kaleidoscopic multi-room cocktail lounge, the *bon vivant* is likely to establish an immediate rapport with out-

rageous habitues, such as the "Borneo Fog-cutter," "Last Tango in Peaches," "Zelda's Zonker," and the "Boston Strangler" — names of some of *Oleg's* plenipotentiary drinks. Further delightful experiences greet him in the light, vibrant restaurant with its scintillating company of dishes like Pelemeni Alexander (little Russian Raviolis in a mouth-watering sour cream sauce), Mushrooms St. Croix (sauteed mushrooms, fresh spinach, baby shrimp, and a light cheese sauce), The Maltese Chicken (with a fantastic oyster and walnut sauce), Nick's Mother's Dolmas (prepared by *Oleg's* Cordon Bleu Greek Chef) and absolutely the best Abalone in the Bay Area . . . the variety is as distinct as it is tasteful. Perhaps most remarkable, a couple of shameless *bon vivants* can lavish themselves with drinks, full-course dinners, and wine and spend less than twenty dollars between them. The budget *bon vivant* and his friend can have full course dinners and wine for a meager twelve dollars!

Oleg's lifts the spirit as it teases the palate, so that our wooden four-legged friend is apt to groan under the weight of inestimable viands from the four corners of the earth; even as the potions conjured from the bar stimulate the tongue to unsurpassed eloquence.

The spirit behind *Oleg's* gift to the *bon vivant* is a master of the "table" in his own right. Doug Glen has created a fabled caravanserai and preserved the art of going out to enjoy a spontaneously pleasant evening.

. . . Mike Robach, reprinted with the permission of the author



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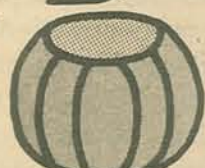
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The CIA-University of

By Bill Wallace

At the University of California the spy business is better than ever despite recent demonstrations by irate students and more than a year of well-publicized Congressional investigations into the inner workings of the CIA and other intelligence agencies. And what's true at UC appears to be a nationwide trend: according to the Senate Intelligence Committee Report released on April 26, espionage agency links to colleges and universities continue to the present, although then-President Lyndon Johnson ordered the CIA off campuses in 1967. In fact, Angus MacPherson Theurmer, a PR man

for the CIA, says CIA campus recruitment is "way up" since the House and Senate began investigating illegal espionage activities in 1974.

Surprisingly, despite the recent uproar about the CIA and other intelligence agencies, no one has taken a close look at the extent and scope of the University of California's links to the government spy network. The *Guardian* has investigated UC's relationship to the US intelligence community through open, public sources including the 1975 Senate *Index to Members of Federal Advisory Commissions*, the University's current registry of contracts and grants, 1975-1976 recruiting bulletins from the UC Berkeley Placement Center and catalogs from UCLA, Berkeley and Davis. We found startling university connections to US intelligence operations through:

► 42 university faculty members who serve directly or indirectly as technical advisors to US intelligence agencies.

► \$13 million worth of research funded by federal agencies directly or indirectly connected to intelligence operations.

► 18 different recruiting visits during 1975-1976 by representatives of agencies directly or indirectly connected with the US intelligence community.

► University involvement with the Defense Language Institute, a Pentagon school in Monterey which teaches employees of US electronic intelligence agencies how to listen in on secret foreign military and diplomatic communications.

► UC membership in a Pentagon-funded computer network connecting 86 highly sophisticated computers located across the country.

For years US intelligence agencies recruited on university and college campuses around the country, funded research into areas related to intelligence operations and attempted to infiltrate and manipulate student organizations for their own "national security" ends.

'TIP OF A CLANDESTINE ICEBERG'

Intelligence community links to the academic community were first revealed by *Ramparts* magazine in 1967. Since then, students have agitated, demonstrated and protested against these connections, and this agitation continues to the present: in November 1975, nearly 1,000 University of California students at campuses in Berkeley, Los Angeles and San Diego protested against CIA's campus recruiting programs, and on April 22-24, 1976, the UC-San Diego Anti-CIA Coalition sponsored a three-day statewide organizing conference in San Diego featuring speakers from the Center for National Security and the Fifth Estate in Washington, DC.

Last fall's student demonstrations were a response to revelations of UC's involvement in a CIA recruiting conference in October. Then-CIA Director William Colby wrote UC President David Saxon on Aug. 23, 1975, inviting him to send representatives of the UC system to an all-expenses-paid CIA conference on affirmative action and ethnic recruiting at the agency's obscure headquarters in Langley, Virginia. Saxon complied and sent two representatives each from the Berkeley, Los Angeles and San Diego campuses to the Oct. 23-24

session. The agency paid their air fare, put them up in local hotels, bought their food and drinks and paid their cab fares.

News of the conference trickled out a month later and spurred demonstrations on the three UC campuses which sent representatives to Langley. The protests created quite a stir in the media — everywhere but the Bay Area. Although the *LA Times*, the *San Diego Union* and the *New York Times* reported on them, the three Bay Area dailies virtually ignored the protests and the CIA college recruiting conference which sparked them.

The *Guardian's* investigation shows that last October's CIA conference is only the tip of a clandestine iceberg of intelligence community recruitment on UC campuses. In the last academic year (September 1975 to April 1976) recruiters from agencies connected with intelligence operations have made no less than 18 visits to UC Berkeley alone to sign up new employees. They included attempts to sign up workers for the super-sensitive National Security Agency (NSA), the largest spy agency in the United States and one of the largest in the world (see "CIA's Big Brother," *Guardian* 11/27/75); the Institute for Defense Analysis, a Pentagon think tank which, according to Col. Fletcher Prouty, former CIA liaison to the Pentagon, evaluates intelligence operations and fronts for the CIA in making covert operation proposals to the National Security Council; US Air Force intelligence, the largest of the three military intelligence services.

RESEARCH GRANTS AND RESEARCH TRAINING

Other intelligence-linked organizations which made recruiting visits to UC Berkeley: the US Naval Undersea Center, a Navy research complex in San Diego which pioneers new underwater surveillance gear for Naval Intelligence and the Naval Security Group; and RAND, an independent research firm which, among other things, evaluates US intelligence and security techniques under government contract.

Campus recruiting by intelligence agencies and their front groups is only a small part of the clandestine network of connections between the University of California and the intelligence community, however. A more significant link is the research done under federal grants which directly and indirectly benefit US intelligence operations.

Consider the research performed by Donald O. Pederson, a faculty member in UC Berkeley's Department of Engineering who also sits on the scientific advisory boards of the Secretary of Defense and the Pentagon's Harry Diamond Research Laboratory. Pederson is presently doing \$90,000 worth of research on integrated high-frequency communications circuits under a grant from the US Army. This research will ultimately be used to improve communications systems used by the Army, Navy, Air Force, Defense Intelligence Agency, NSA, CIA and the State Department's intelligence and communications divisions.

Lofti Zadeh, one of Pederson's colleagues, is currently working under a \$75,000 grant from the Navy and two grants from the Army totalling \$68,425. His research is on high-speed communications electronics and computers, an area of particular interest to the computer-

California connection

heavy National Security Agency and its military cryptologic agencies.

Other UC Berkeley grants currently being serviced by faculty members include such topics of interest to the intelligence community as laser communications, agricultural pest, computer sciences and specialized electronics. Among the agencies bank-rolling university research: US Agency for International Development (according to *The CIA and the Cult of Intelligence* authors John Marks and Victor Marchetti and former CIA agent Philip Agee, a frequent front-group for CIA operations abroad and an intelligence collection arm of the agency), the Law Enforcement Assistance Administration (which helped fund and set up the Garden Plot training academy described in "Gearing up for the next American revolution," *Guardian* 1/9/76) and NATO (which has intelligence collection and analysis-sharing agreements with all the US intelligence services).

Even more directly, the university system is connected to US intelligence operations through its involvement with the Defense Language Institute in Monterey, California. DLI is a language academy administered by the Army for the Defense Department as a multi-service school. DLI staffers describe the school's curriculum as

"training in target area languages" — primarily those of the so-called "Communist bloc" nations, and the majority of its students are employees of NSA and its three military cryptologic agencies. Col. Sam Stapleton, the school's Commandant, told me during a press tour of the installation in November 1975, that the basic purpose of DLI is to train electronic intelligence specialists how to listen in on foreign military and diplomatic communications circuits. "The name of the game at DLI is 'aural comprehension,'" Stapleton said. "Anyone from the intelligence community knows aural comprehension means learning how to listen to a language, not how to speak it."

Under existing arrangements between the university and the Pentagon, DLI can train up to 30 UC students per year in foreign languages. In return, UC's language faculty offers to examine DLI's curriculum and training techniques and recommend ways to improve the school's training of US radio spies.

'SPECIALIZED COMPUTER SYSTEMS'

UC is also connected to Pentagon intelligence operations through the ARPANET computer system (Advanced Research Projects Agency Network), a highly sophisticated Defense Department computer network created in 1969. ARPANET consists of 86 complex computers at 56 different locations around the country and has terminals in the Pentagon, MIT, UC Berkeley and other colleges and research institutes.

D. O. Cooke, assistant deputy secretary of defense, says the system "is used mainly to provide remote access to specialized computer systems that would be expensive to duplicate in all the locations in which they are needed." On June 23, 1975, Cooke told Sen. John Tunney's Subcommittee on Constitutional Rights that ARPANET is completely unclassified and contains no secrets ("to the best of my knowledge"). "Neither the White House nor any of the intelligence agencies has a computer connected to the ARPANET," Cooke volunteered in response to a question Tunney hadn't asked.

However, under questioning Cooke revealed that no direct physical link to the computer system is necessary because the system can be keyed by telephone. In addition, Cooke admitted that the National Security Agency had used the system (although it allegedly had no computer tie-up with ARPANET) to solve complex communications problems. It is impossible to say whether other intelligence agencies use the ARPANET, or what it might be used for, Cooke told Tunney, because there is no way to monitor the actual information transactions made through the system.

Despite Cooke's testimony that the system is clean, many legislative intelligence investigators are skeptical about the "completely unclassified" ARPANET. One Senate staffer, who declined to be quoted directly, told me it is possible that the ARPANET might have been used to warehouse massive Army civil disturbance files collected in violation of federal law during the Sixties

and Seventies. Those files were ordered destroyed by then-President Richard Nixon in 1971, but fragmentary information from them surfaces from time to time at various military installations around the country.

Last but not least, many members of the university system's faculty are connected with the intelligence community as advisors, both directly to spy agencies and to the military advisory boards which influence their operations. A few noteworthy examples should serve to illustrate this connection:

● Edward Teller, Associate Director Emeritus of UC Berkeley's Lawrence Radiation Laboratory serves as an advisor to the Defense Intelligence School, training academy for management officials of the Defense Intelligence Agency and military intelligence services. In addition, Teller sits on the scientific advisory board of the US Air Force. Among other things, the board recommends new technology for high-altitude reconnaissance overflights (like the U-2 flight shot down over the USSR in September 1960), and spy-in-the-sky satellites.

● In 1975, David Griggs, a geophysicist at UCLA, was listed in the Senate Index as a member of the scientific advisory board of the Defense Intelligence Agency itself, and has also served on the Defense Science Board's Task Force on Nuclear Technology.

● Glenn Seaborg, head of Lawrence Radiation Laboratory in Berkeley and dean of American nuclear physicists, served as chairman of the Atomic Energy Commission from 1968-1972. As head of the AEC, Seaborg supervised its \$20 million-a-year intelligence effort and was a member of the US Intelligence Board, the Presidential advisory agency assigned to managing and coordinating US intelligence operations. Other members of the USIB include the Director of Central Intelligence, the Director of the National Security Agency and the Chairman of the Joint Chiefs of Staff.

● Sidney Fernbach, a UC Berkeley expert in computer science and high speed data processing systems, is past member of the National Security Agency's Scientific Advisory Board and has advised NSA on special computer technology.

'FACULTY LINKS'

These four UC faculty members have direct links with US intelligence operations past and present. In addition, there are 38 UC professors who indirectly advise the intelligence community through influential positions on other federal advisory agencies. Andrew Viterbi at UCLA, for example, is a specialist in electronics, computers and communications who serves on the Army's Scientific Advisory Panel and indirectly influences the computer policies of the Army Security Agency; and Harold P. Smith, a UC Davis professor who specializes in nuclear physics and sits on the Defense Science Board's Task Force on Strategic Submarines. The Task Force indirectly advises the US Navy on the top secret HOLY STONE submarine intelligence program jointly run by the Navy, CIA and the NSA.

A host of other UC professors and administrators sit on advisory boards to military schools which, in part, train officers in the basics of collecting and interpreting intelligence. Examples: the Naval Postgraduate School in Monterey (UC Berkeley professor George Maslach and former UC Santa Cruz Chancellor Mark Christiansen) and the Naval War College in Washington, DC (UC Chancellor Charles Hitch).

I called UC President David Saxon for comment on these links, but couldn't get through: Saxon's receptionist checked with her boss when I called, then abruptly transferred me to the UC news services (PR) office.

News services staffer Carolyn Sachs told me that no official policy position has been made on the question of the UC-intelligence community links, but as far as campus recruitment is concerned, the university's position is to allow anyone who wants to recruit on campus to do so "whether they are the CIA or the John Birch Society."

On the question of UC professors service as advisors to intelligence organizations or anyone else, Sachs told me, the university doesn't consider such outside relationships to be any of its business: "I imagine the official position is, if an outside agency wants to take on a professor or a faculty member in an advisory position because of their qualifications or expertise, that's between them and the professor." ■

What sparked the recent student uproar were revelations that UC President David Saxon sent two representatives each from the Berkeley, Los Angeles and San Diego campuses to an all-expenses-paid CIA recruiting conference.



HUSTLING FOR EVERYMAN

The theater that won't take no for an answer

By Irene Oppenheim and Michael E. Miller

We fools of time who daily lose our common humanity in the disjointed, fragmented life of the streets must find some secret door through which we pass to rejoin ourselves and find our common humanity.

"How are we to do this? The world moves slowly, school is dull, the church boring, and life impossible. But the theater . . . ah, the theater! The one place left where we can celebrate life without a hangover the next day. The theater: that Holy of Holies where we can laugh at ourselves, cry for ourselves, pray for ourselves. If I had to say it in one sentence: where Everyman presents the life of everyman revealed."

—Alex Horn, director, the Everyman Theatre, in the program notes to one of his plays.

Even if you've never set foot inside the Everyman Theatre's headquarters at the corner of Mission and 24th Street in San Francisco, you've probably been aware of the theater's presence. For the last three years, posters announcing Everyman events have been plastered on countless walls, telephone poles and shop windows throughout the city. Aggressive salespeople have scoured the city's neighborhoods and tourist enclaves, trying with dogged persistence to peddle tickets to the theater's dramatic productions at \$5 a toss.

What the posters don't announce, and the ticket sellers don't tell you, is that the plays are a means to get people interested in an "esoteric school" that purports to offer some "ancient teaching" in a self-improvement, encounter-group-type format to anyone who cares to learn — and can come up with \$200 a month in cash. Thrown into the bargain, students get the privilege of acting, ushering, folding programs, sweeping floors, recruiting new members and selling a weekly quota of tickets.

THE OLD HISTRIONIC HARD SELL

The Everyman Theatre's current production, *Journey to Jerusalem*, is an episodic melange of philosophies and mythologies wound into something resembling a plot. The author: Alex Horn, founder and guiding light of the Everyman Theatre. The fliers announcing this play are legion in the city, but they don't yet begin to approach the inundation level reached by the theater's last production, *Adam King*. Posters for that play, a musical melodrama based on the Kennedy and King assassinations, resembled a newspaper front page with a three-inch headline that screamed "President Slain." The message, which seemingly covered every available square inch of display space in the city, was hard to ignore.

Then there are the ticket sellers to contend with. Examples from people who have been approached:

"I was sitting at Enrico's grading some papers," said a college teacher, "when a wholesome couple approached me and said, 'We'd like to invite you to see a very special play.' They went on to say that only special people were wanted for an audience."

"I was on the Mission Street bus reading a book," said a therapist, "when a man sat down next to me and asked,

'You like that kind of stuff?' He then asked what I liked to do and whether I'd like to buy some theater tickets. I said I wasn't interested because I had a friend who'd seen the play and said it was lousy. 'Can't you make up your own mind?' he rallied back belligerently. 'How do you know you won't like it until you've seen it?' He continued to harangue me till I got off the bus."

"They wouldn't take no for an answer," said another prospect. "They followed me down the street for four blocks."

(We tried several times in the course of writing this story to contact Horn, but he would not consent to an interview. Repeated phone calls to him at the Everyman Theatre were never returned. We wrote to him last fall requesting an interview and renewed the request in another letter earlier this month; Horn never responded.)

We attended a recent performance of the Everyman Theatre's production of *Journey to Jerusalem*. Calling ahead to make sure the play was happening that night, we were told it was "invitational theater": everyone who attended had to be "invited." But that's all right, the woman who answered the phone cheerily assured us; we could give her name to the people at the door. Sure enough, at the box office, before we were allowed to hand over our \$5 each, we were asked who had invited us.

Our "journey" began with programs that looked like airplane tickets — a metaphor that was coyly sustained by uniformed ushers who stamped the tickets and told us repeatedly to "have a good trip." After this stagy introduction, Horn's dramatic flight was a lengthy disappointment.

Horn, giving us his version of myth and history, whisks a cocktail-swishing New York couple, Adam and Eve, through numerous centuries and transformations — a whirlwind excursion that takes the pair from New York to Poland, Hell, Damascus, Jericho, Jerusalem, Egypt and Paradise. This paradise features more than 40 characters in leotards, adorned with beatific smiles and plastic fruit and swamped with thousands of machine-made bubbles.

After the play, one of the major actors announced to the audience, "We'd like you all to come down on the stage and have some wine with the cast." In that atmosphere of conviviality, we were approached separately

by people who told us they were connected with the theater. After some opening parries, in which they determined that we were not just in town for the weekend and were probably not as happy as we should be, they invited us to return to an "open meeting" where we could "learn more about" them.

This technique, we discovered, is the standard means of getting new people involved in the theater. "If you're lonely," said one ex-student, "it's a place that gets you in really fast. The amazing thing about this place is that on that first night I felt I saw something different there, and that attracted me to it. I was new in the city and didn't know many people, and this girl came up and asked me, 'Are you happy in your life?' And when I replied, 'Well, you know,' she invited me back to this Tuesday night meeting. It seemed to be real easygoing."

"Then after I was in this place for a while, they tell you what to say to these people after the show. The first thing you're supposed to ask is, 'Where are you from?' And if they're not from the city, you're supposed to say, 'Well, did you like the play? Oh, yeah? Well, see you later.' Then you find someone from the city and ask them, 'Are you happy?' You want somebody who will stick around, who isn't just down here for the weekend."

WHAT DO YOU WANT FROM LIFE?

"Most of the recruiting is done through the Tuesday night meetings [these meetings were recently changed to Monday night]. Like, you go and sell tickets to all these people and they come to the show and you get them after the show. You get their names and phone numbers, and between Friday night's show and Tuesday night, someone will call these people and say, 'We're just reminding you about the meeting.'"

We attended one of these "open meetings" to see what sort of approach was made to those who "want to find out more about us." The meetings are held in the Everyman Theatre's auditorium, an excellent acting space shaped like half a tea cup. The seats rise sharply from the well-equipped playing area, which is small but can be expanded by the use of multilevel platforms. With graceful metal supports criss-crossing the high ceiling, the space has the pleasant feel of a circus tent. It used to be a private gymnasium, ironically called Alex's Gym.

About 70 people sat around the stage in folding chairs arranged in a circle. The meeting took the form of a discussion which was effectively controlled by half-a-dozen men. During the course of the evening it became apparent that about 15 of those present were Everyman people, and the rest were potential recruits. Various members of the audience were encouraged to speak, to tell the group about themselves and explain why they had come to the meeting.

Some had come under the impression the meeting had something to do with theater — that the school gave acting lessons (it doesn't) or in some way prepared those who wanted to perform in the Everyman plays. Some came simply from curiosity, others from general discontent or loneliness. They all had questions — many of them logical questions about the methods and purposes of the school. But it became clear early in the game that direct inquiries about the school's purpose would remain unanswered.

All questions were turned back onto the questioner, Jerry Brown-style. If anyone asked, "What do you teach?" the answer would be, "First you have to ask yourself, what do you want to learn?" If the question was, "What are the teacher's qualifications?" the answer would be, "What do qualifications matter if the teacher has what you want to learn?"

The main thrust of the meeting was to get us to tell our life stories, reveal our desires and frustrations. The Everyman people gradually focused their attention on the most vulnerable among us. Anyone who spoke of guilt, self-doubt or unrealized longings was singled out and admonished to "Speak up!" Some were called to the center of the stage and made to perform for the group.

One young woman, who told us she was 19, said she felt she was caught in a trap in her life because she was constantly trying to appear chic and glib and witty but didn't feel good about it. As the Everyman people fired a barrage of questions at her, like "How do you want to be?" and "What's standing between you and the way you want to be?" she burst into tears. Then one of the Everyman people called her out into the center of the stage and told her to say to the group, "I can be the woman I want to be." She had to say it half-a-dozen times before she could go back to her seat.

Another fellow was singled out when he confessed he lacked self-confidence. He was ordered to growl and snarl at the group, "Grrrr — I am a lion!" Again, he had to do it several times before the performance was satisfactory.

One young man, a painter, was asked what he really wanted in life. He answered that he wanted to have an effect on people, wanted people to take note of him and look up to him. To this he was told that as long as he wanted to have an effect on people, he would never have an effect on people, so what else did he want, what did he *really* want? He volunteered that he didn't care at all about money. Immediately one of the Everyman people sitting nearby said, "All right, if you don't care about money, how about giving me \$5?" A trapped look crossed the painter's face, but he said, "All right" and pulled out his billfold, to discover that he only had a \$20 bill. "That's okay," said the other, "I'll give you change." He took the painter's twenty and returned him a ten and a five.

AND NOW FOR THE CATCH

After about 2½ hours of this combination of theater games and primal therapy, the Everyman people announced there would be a five-minute break. They requested that anyone who was not serious about joining their school please leave. Even though the purpose of the school had still not been stated, beyond vague assurances that it would somehow help you "become real," about 50 people returned from the break.

The ground rules were quickly explained. If you wanted to join the school, you were to come back the next night at 8 pm with \$100 in cash — no scholarships, no easy payment plans and no checks. For this, you were entitled to come to the school two nights a week for one month. The classes would be taught by Alex Horn and his wife, Sharon Gans, the director of *Journey to Jerusalem*. If after the first month you liked the school and wanted to continue, the price would go up to \$200 a month.



Alex Horn, director of the Everyman Theatre, in Tennessee Williams's *Camino Real*.

All the money, the Everyman people explained, went to Horn and Gans. The ones who were present that night also paid \$200 a month, and some had been doing so, they said, for six or eight years.

The young painter who had earlier said he cared nothing about money was outraged. Why, he wasn't about to go out and join "straight society" just so he could earn that kind of money, and he was clearly offended that anyone expected him to. "Well," said one of the Everyman people, "maybe it's not for you." The painter stormed out, declaring, "I heard 'light,' I heard 'real,' I heard 'force,' I heard 'truth,' and now I see you're all just a bunch of encyclopedia salesmen!"

If this outburst bothered the folks who were running the program, they didn't let it show. Instead, exuding total confidence, they turned to overcoming anyone's practical obstacles to producing \$100 in cash on 24 hours' notice. "What's standing between you and what you want?" You don't get paid till Friday? Then borrow \$20 from each of five friends. You don't have the money? How much money do you have? Oh, you have \$300 in the bank . . . so it's not that you don't have the money. They just *knew* you could raise the money if you really wanted to.

As the meeting broke up, one of the Everyman people gave us our final instructions: don't talk to anyone about what had gone on this evening, because it would "break the force." This "idea," whatever it was, had to "grow inside you like a yeast." About 20 prospective students had stuck it out to the end, all promising to come back the next night with \$100.

The Everyman Theater was founded in the winter of 1972 by Horn, an actor, director, self-made guru and former grape rancher, and his wife, actress Sharon Gans. The pair still direct the theater and remain the prime movers behind the school.

At the time the theater group began, Sharon Gans was fairly well known for her role as Billy Pilgrim's wife in the film *Slaughterhouse Five*. She was also an experienced stage actress, having won two Obies for her work on off-Broadway. Gans encountered Horn in New York early in 1972 when Horn, who was then living in California, went East to try to promote a New York production of a play he had recently written, *The Fantastic Arising of Padraic Clancy Muldoon*. Gans auditioned for a role in the drama. Then, when an East Coast production proved economically unfeasible, she returned with Horn to California. Soon after, the couple were married, and in order to see *Muldoon* produced they started the Theater of All Impossibilities, more commonly known as the Everyman Theater.

SERVING 'THE NEEDS OF THE PEOPLE'

Horn, now 46, has been involved with theater since the early 1950s. In his home town of Chicago, he began working with the Playwright's Theater, performing with a group of beginning actors that included Mike Nichols, Elaine May and Barbara Harris. After acting with them a few years Horn moved to the East Coast, where he directed several off-Broadway productions, among them the American premiere of Ionesco's *The Lesson* and the first production in English of Brecht's *Pantula*, with a young Ray Reinhardt in the title role.

Horn, according to one of his friends from that period, taught theater courses in New York that went somewhat beyond simple acting classes. Horn combined dramatic instruction, philosophical musing and radical politics into an inspiring mixture that began to attract followers who were more interested in improving their off-stage lives than their on-stage techniques.

In the early 1960s, Horn traveled

'The public loves us,' said the representative from the Everyman Theatre.
'We play to big houses every night.
We don't need reviews.'

to England where he directed nightclub acts and continued to look into philosophy, culling ideas from a variety of thinkers from George Orwell to Georges Gurdjieff.

We asked Horn's third wife, Anne, about the content of Horn's current philosophical activities in connection with the Everyman school. "He's an individualist," she explained. "He just makes up things."

In 1967 Horn, disillusioned with the theatrical aspects of his life, moved to California and acquired a 50-acre vineyard in Sonoma County. In a *Chronicle* interview with Horn and Gans (Jan. 1, 1973), which they gave to promote their production of *Muldoon*, Horn is referred to as a "Sonoma grape rancher" turned playwright. But that assessment wasn't really accurate. The Sonoma ranch also operated as a "school" for the idiosyncratic teachings that Horn, by that time, had systematized and seemingly made lucrative.

The ranch was a financial success, but after a few years of country life Horn veered once more toward theater, taking up playwriting and producing his epic *Muldoon*. He was driven back into dramatics, the *Chronicle* quoted him as saying, because he was "so upset about the political and social trends in this country" and felt *Muldoon* would be a "useful" guide in a confused era.

The drama, which as originally written would have run over seven hours, concerns a man (Muldoon) whose son is killed while participating in a peace march, a traumatic event that forces the father to face the evils of the establishment and search for a "higher state of consciousness." During the search, Muldoon receives the help of on-stage deities in the form of God himself, some asteroids, the voices of the moon and eight anthropomorphic planets.

After his unsuccessful attempt to get *Muldoon* produced in New York and the subsequent setting up of the Everyman Theatre, Horn and Gans actively sought publicity for their project, speaking of *Muldoon* and the Everyman with an egalitarian enthusiasm. "We're very happy in the Mission district," the pair told the *Chronicle*. "It has real people, working people." They added, "Our dream of theater is to be free of the money factor."

Horn's program notes for *Muldoon* went on in a similar though more emotional vein. "Love is the basis for Everyman," he wrote. "A theater, if it is to be real, must serve the needs of the people, not some people but all the people." But it must have taken more than love to transform an old gymnasium into an elaborate theater space in which tickets were to cost \$5 in a neighborhood where most community theaters perform for free or for \$2-\$3. Nor did Horn's remarks sit well with neighboring groups such as Carlos Carvajal's Dance Spectrum, who were told that rental of the Everyman facility would cost them \$150 a night, a high price for a 300-seat theater in the Mission. Occasionally, however, neighborhood groups have used the Everyman Theatre space. Several months ago a local black acting group staged a production of B. T. Williams's *Shadows on the Sun* there.

Horn's *Muldoon* finally premiered in the first week of January 1973, with Horn playing the title role. He and his play received unanimously bad reviews. Irene Oppenheim described the play (*Guardian* 3/14/73) as a "self-indulgent disaster." Jeanne Miller, in her *Ex-*

aminer review (1/9/73) used stronger language. "In more than ten years of reporting on the local theater scene," Miller wrote, "I remember no more punishing experience than *The Fantastic Arising of Padraic Clancy Muldoon* . . . The shapeless turgid play is totally lacking in originality, drama or theatricality . . . Bored to the point of total exhaustion . . . I escaped after Act Two ended, nearly three hours after the curtain rose."

TICKET SELLERS HIT THE STREETS

In the face of such scathing notices, Horn became quite hostile to the media he had so recently courted. After *Muldoon*, the Everyman Theatre stopped offering press tickets, so in the spring of 1974, Irene Oppenheim bought a ticket to Horn's *Adam King* so she could review the drama for the *Guardian*. Word got out that she had been to the play, and someone from the Everyman company came to the *Guardian* office and tried to convince editor William Ristow not to print the article. "The public loves us," this representative insisted. "We play to big houses every night. We don't need reviews."

Nevertheless, Oppenheim's piece on *Adam King* appeared (*Guardian* 5/24/74). She found the play full of "puerile blather" and "simplistic" politics (although in retrospect, Horn's conspiracy theory, in which corporate villains from the military-industrial complex were responsible for a network of events that included not only the Kennedy-King assassinations but the incident of Chappaquiddick, has begun to have an increasing plausibility). Dramatically, however, the play was an amateurish mishmash.

But despite rotten reviews, *Adam King*, *Muldoon* and all the other Everyman plays continued to run for months, a phenomenon explained by the Everyman ticket sellers who, after the bad press for *Muldoon*, hit the streets with an obsessive intensity. It became clear then that the Everyman Theatre had no intention of relying on the media to bring them an audience. They had developed a far more efficient form of recruitment.

Since its inception, the Everyman has produced five plays, Horn's *Muldoon*, Tennessee Williams's *Camino Real*, Georg Buchner's *Danton's Death*, Horn's *Adam King* and *Journey*. All have been put on with a cumbersome theatricality by a collection of stage novices drawn from the school, along with professional and semiprofessional actors. Although we were told after the performance of *Journey* that no one in the play was a "real" actor and all were involved as students, this hasn't been true of previous Everyman productions. Through the years Everyman has held numerous open auditions attracting many local actors who were just looking for a place to perform.


The auditions themselves were often used as a form of recruitment for the school, with potential actors urged to attend an introductory school meeting. For actors chosen for the shows, there was often strong encouragement for them to involve themselves with the school. But if the performers offered resistance there was no coercion.

According to performers who acted in *Muldoon* but did not join the school, actors were promised salaries when the play "got going" but were not paid even after *Muldoon* ran for more than six months. For *Adam King*, some non-school actors did receive up to \$100 a month, while actors involved with

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Entertainment

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Liv Ullmann contemplates the virtues of normalcy.

Jenny goes to sleep and wakes two days later. Turns on the radio (classical music, of course). "What shall I do?" she says out loud. She pulls herself out of bed, prepares to order her about a movie?" she begins, then trails off in mid-sentence, walks to her bedroom and swallows several handfuls of sleeping pills.

Face to Face is the complete opposite of other films about emotional disintegration. Like John Cassavetes' *A Woman Under the Influence*, and not just in its choice of an emotionally inexpressive heroine. Cassavetes is ready with pop-psych explanations of his heroine's collapse; Bergman is not. *A Woman Under the Influence* is about a simple, spontaneous, openly emotional woman who tries to contain her feelings because that's what her family, especially her husband, want. It is a story about a woman being driven crazy, a demonstration of psychological causes and effects.

Face to Face comes close to denying that any such demonstration is possible. Bergman provides us with what might be clues to the causes of Jenny's disintegration. Her husband travels a great deal, leaving her alone and emotionally unsupported. Her parents died when she was young, and she was raised by her grandparents, morally strict, religious people who sometimes punished her by locking her in a closet. She finds her psychiatric work unsatisfying, although she is devoted to her patients. Jenny feels she can never find the "right" word, that she can't help her patients.

However, none of these clues leads anywhere; they don't add up. It's as if Bergman were turning his back on his earlier work here. Ingmar Bergman, the director we looked to more than any other to explain ourselves to us, to uncover and expose our deepest fears — seems here to be throwing up his hands and saying it's all mysterious and beyond comprehension.

Cassavetes's cause-and-effect explanation of his heroine's breakdown clearly connected with American politics in the early Seventies — by suggesting, for instance, that society, not the heroine, is crazy, and that those who learn to maneuver in such a society are dangerous and not to be trusted. Bergman's film may connect with contemporary Swedish politics. Bergman is not only asking, like Cassavetes, What is normal? He seems to be going farther, saying to the state, No, you can't build normalcy, you can't engineer it, you can't even explain it — and your attempt to create a controlled, conformist society is doomed to failure. The human psyche is simply too mysteriously fragile and can't be bent to any shape you please.

Whatever its political meaning, *Face to Face* is a beautifully calibrated, emotionally affecting film. If it has any failing, it's that the film is perhaps too carefully calibrated. *Face to Face* is almost schematic in its examination of Jenny Isaksson's disintegration, but coming after such a Persson, *Hour of the Wolf* and *Cries and Whispers*, *Face to Face* comes as a relief.

continued on page 22

Let's face it

MOVIES/LARRY PEITZMAN

Bergman's new film may be more political than it looks.

Face to Face, written and directed by Ingmar Bergman, with Liv Ullmann and Erland Josephson, Surf Theatre, 46th Avenue and Irving, SF.

Nobody, not even a foreigner, could miss the political connections in a film like *All the President's Men*. But would an outsider pick up the political reverberations in a film like *Nashville* or *Chinatown*? Penelope Gilliat, the British critic who writes for the *New Yorker*, is often brilliantly insightful in her observations about the social and political forces at work in English films, but more often than not she's way off base in her reading of socially observant American movies. Gilliat's reviews of American pictures are full of strange and quirky gaffes: a few years ago, for example, in a review of *Blume in Love*, she wondered why George Segal, that natural musical talent, would consent to appear on screen while some actor named Kris Kristofferson attempted to sing. It was patently obvious that Gilliat hadn't the faintest idea who Kristofferson was. But we may be equally obtuse in the way we view foreign films: Ingmar Bergman's new movie, *Face to Face*, seems openly and simply about the emotional collapse of a seemingly "normal" woman, a psychiatrist, in fact. Certain political implications are immediately apparent. Bergman, who recently recovered from a nervous breakdown himself, clearly intends *Face to Face* as, in part, a statement against ordinary psychiatric concepts and methods of treatment. But I wonder if the film has political reverberations for Swedish audiences that we Americans can barely feel.

Here is *Newsweek* (May 3) on Swedish politics: "In its computerized approach to keeping tabs on its citizenry, the Swedish government bears an eerie resemblance to Orwell's *Big Brother*. At birth, every person in Sweden is assigned a *personnummer* — a ten-digit identification number that is used on drivers' licenses, tax forms, loan applications and in any dealing with the police. The personnummer unlocks a vast, centralized storehouse of information in memory banks at the state computer building outside Stockholm. Patrol cars are equipped with electronic gear enabling police to dial an identification number for instant retrieval of information about a suspect."

Bergman recently decided to leave Sweden after a protracted battle with the government over back taxes that reached its most fevered pitch when Bergman was dragged out of a rehearsal hall by Swedish police, locked up and questioned by the authorities about his finances. Does all this connect with Bergman's new film in a way we can't fully understand?

Newsweek also reports: "Equality goes hand-in-hand with royal Swedish envy — a national habit of regarding successful people with distrust, rather than with admiration. Conformity is very much a way of life in contemporary Sweden. Schoolchildren are instructed in the virtues of being 'normal.'"

Face to Face is about one of those schoolchildren grown up — indeed, one whose businness is now teaching other people how to be "normal." The film is about an intelligent, pretty woman who has been trained to make cautious, safe, normal choices. Dr. Jenny Isaksson (Liv Ullmann) likes "classical" music — or at least that's the only music she listens to — and she wears simple, "classic" dresses, off-white, of the sort that never go out of style. She makes polite conversation, even with people who make her uncomfortable. Jenny Isaksson leads a perfectly sensible, respectable life, and she strains to keep her emotions within perfectly sensible bounds. She never lets her thoughts or feelings stray where they ought not to; she is in control. Even after she is almost raped, she repeats to herself that she must stay in control. "If you force everything to be as usual, then it will be," she later says in bed to a professor, Tomas Jacob (Erland Josephson).

When Tomas tries to make love to her, Jenny becomes hysterical, first laughing, then crying uncontrollably, then recovering her composure. "Don't drive me home, I can manage," she says, enunciating the words carefully, as she begins to cry again. "It will pass. I'm just tired. There's nothing wrong with me." Later she apologizes for the outburst. "I'm sorry I was so silly," she tells Tomas when he takes her home.

Bicentennial bash bombs

The SF Art Commission nurses a flop

America, More or Less, by Amiri Baraka, Frank Chin and Leslie Silko. Music by Tony Greco, lyrics by Arnold Weinstein. Marines Memorial Theater, through May 8. Saturday matinee at 2:30 pm: \$5.50-\$3.50. Fri.-Sat. 8:30 pm: \$6.50-\$4.50. Student, senior citizen and military rush (with ID), \$2. Info. 771-4858.

Opening nights at the theater can be misleading. What with an audience filled with media critics and padded by sympathetic friends, the very stuffiness of the auditorium can give off a deceptive aroma of success. And so it was at the opening of the SF Art Commission's expensive variety show, *America, More or Less*. The premiere performance on Tuesday, April 27, at the Marines Memorial Theater was filled to capacity. But by Saturday afternoon the balcony had been closed off, and an audience composed of 50 or so stray tourists found themselves huddled in the orchestra of the 680-seat theater.

Advertisements for *America* declared the show "a wild and wacky Bicentennial celebration," and following that guide, a good number of those attending the matinee performance brought their children along to enjoy the "wacky" fun. But they would soon discover that this querulous musical montage had little to offer the kids. *America*, composed of ill-fitting snatches of music and drama, tries to be a "serious" entertainment — a kind of hum-along dose of enlightenment.

Arnold Weinstein and Tony Greco offer up several of their cogent songs which urge us, with a gospel-Broadway twang, to "come as we are" and jump into the river of humanity. Many of the Weinstein-Greco tunes (almost all recycled from their other shows) don't quite fit into the proceedings, but things are Band-Aided together by a running gag (a doltish Columbus who can't decide what continent he's on) and a collection of vaudeville bits, one of which cunningly manages to pun "history" into "hysterectomy."

Interspersed between these lighter moments are dabbles of dramatics; a maudlin story of Indian persecution, by Leslie Silko; a whiff of historic pedantry from Amiri Baraka (LeRoi Jones); and a weak contribution by local playwright Frank Chin that takes a raunchy look at how the Chinese view Charlie Chan.

The jokes are crude, the criticisms obvious and unconstructive, but if you can ignore the material, *America* does have some good aspects. Projections and slides, put together by Ronald Chase, make sparse but effective scenery. Raymond Sawyer's choreography has a nice simplicity, and the indecipherable lyrics of most of the songs don't interfere with the upbeat show-tune music, while the majority of the interracial cast of 12 are polished, talented performers. In addition, the production crew for *America*, although short on women, is pleasantly full of names familiar to anyone involved in SF theater. For many of these technicians and performers, this ACT-produced event is their first exposure to the "big-time" downtown scene.

Hopefully this exposure will build confidence in the less experienced participants as well as prove useful on resumes and foundation grant applications. But none of *America's* virtues mitigates the fact that the entire endeavor was ill-conceived and ill-advised. For example, some of the show's poor turnout can be excused by the bus strike (although the night before my Saturday matinee at the Marines I was at a performance of the little Pacific Ballet, whose 150-seat studio was packed to the rafters).

A more likely explanation for *America's* lack of attendance, however, is the Art Commission's East Coast import Arnold Weinstein. Weinstein, working with only a sparse knowledge of SF theater and its audience, but armed with Yale credentials and New York credits, managed to convince SF Art Commission director Martin Snipper that a Weinstein concoction might bring the SF Art Commission national recognition (see *Guardian* 3/12/76).

Snipper, an infrequent theatergoer who acknowledges his ignorance of drama, was not totally convinced by Weinstein, so he presented the project to ACT, relying on their "expertise" to steer the commission right. At



Actor Dan McAlister has every right to be grim in the Art Commission's *America, More or Less*.

ACT, Snipper was reassured the project (which envisioned five-week runs of four separate evenings of contemporary theater — each show financing the next) had a reasonable chance of success.

For a publicity fee of \$12,000, plus \$3,000 per performance week for the Marines Memorial, ACT sent out fliers to their 61,000-person mailing list, printed posters, handed out press releases and reported to the nervous Snipper that "a 57% attendance is not out of line with ACT experience at the Marines." Snipper fully expected an audience for *America*. In one of the Bicentennial Theater Project budgets he even anticipates a profit — money that was to have gone toward mounting a second play.

The only clear gainers in the commission's miscalculations are the dozen actors (chosen from 600 local performers who auditioned), a handful of technicians, writers and musicians, and ACT. ACT found tenants for their theater and work for their existing publicity staff. At the same time, ACT self-righteously claims it's not making a dollop of profit from the Art Commission fiasco. Perhaps not, but neither did it take any risks, and it is certainly sustaining no losses. Moreover, a case could be made that ACT beguiled Martin Snipper and the Art Commission into undertaking a disorganized project that was far too ambitious. The amount of money involved just didn't balance out with the chance for success.

The SF Art Commission anticipated an investment of \$85,000 to produce *America*, a show that will close after a run of less than two weeks. In terms of local theater this is a gargantuan amount of money. For instance, the Eureka Theater, operating out of a church basement at 16th and Market Streets, estimates it costs them \$1,500 to mount their average show. If the Eureka had a guaranteed annual grant income of \$33,000 plus their normal box-office income, director Chris Silva projects, they could mount six full shows, offer workshop productions of four new plays, put six people on modest salaries and plan for the time when they can recompense their actors. But at this point, while the Art Commission culturally juggles with Weinstein and ACT (an experiment that could cost them more than \$5,000 per performance), the Eureka is nursing a worrisome \$1,000 in debts while it scrambles for the subsidies it must now have to survive.

America, More or Less is the first theater project the SF Art Commission has become involved in its 43-year history, and, despite the trauma of producing *America*, there are signs it will not be their last. As a result of protests from small theater groups over the Bicentennial Theater Project, the Commission is forming an advisory panel composed of involved individuals and representatives of local theater groups. Moreover, Commissioner Ray Taliaferro verbally told the theater people who are helping to organize the panel that the money accrued by the Commission's Performing Arts Trust Fund for the next fiscal year (this year, \$55,230 of Commission money went to partially finance *America*) should go, in some form, toward assisting SF's small, indigenous performing companies.

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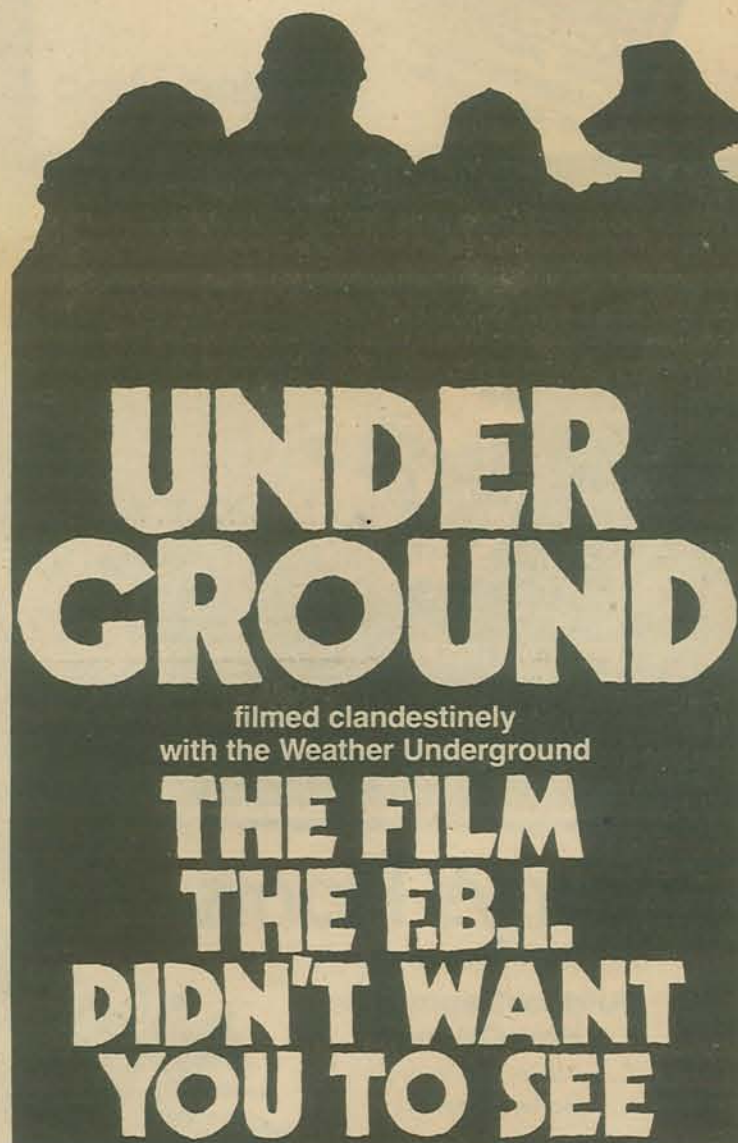
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The joy of Basquing

Five Basque restaurants that have come out of the boardinghouse

San Francisco's formal Basque restaurants, those that have come out of their boardinghouses and into the bright lights of Broadway bistros and Polk Street cafes, operate on a different wave length altogether from their simple family-style antecedents. Dinner can be quite an elegant affair, soup doesn't necessarily come from one pot and, for that matter, the prevailing influence often is barely Spanish. Since the Basque provinces share a border with France, the subtleties — and not so subtleties — of French provincial cooking run rampant through much of Basque cuisine. There are even passing moments when French and Spanish influences collide, caroming off each other to make for good hearty peasant cooking.

Cafe du Nord, 2170 Market (near Church), SF, 626-0977. Tues.-Sun., 5-10 pm. Located in the basement of the Swedish-American Society, this comparative newcomer (only a couple of years old, rather than decades) to the French-Basque restaurant circuit has to accept kudos as just about the best of the genre. The restaurant is beautiful, with darkwood panels, art-deco lamps and old-country scenes of shepherds and rosy-cheeked old gentlemen. There's a long ornate bar, serviced by bartender Bill Davenport, who mixes up an excellent Picon Punch and actually knows the ingredients of Amer Picon (African and Spanish orange peels, quinquina bark and gentian root). Expect a rich lentil-vegetable soup; an appetizer of kidney beans with chopped eggs and fresh parsley in mustard sauce; a first meat course of something along the lines of spiced meatballs in a beefy sauce or beef tongue with fresh sliced mushrooms in gravy; then one of the nightly specials of leg of lamb, *poulet Basque*, *coq au vin* or even something as prosaic as filet mignon (on Fridays). During one recent visit, I asked if the kitchen could prepare a vegetable plate for a vegetarian friend. She was (cheerfully) presented with a melange of sauteed leeks, carrots, potatoes and herbs that left me grumbling into my leg of lamb — my lamb tasted great, but her veggies were spectacular. Dinner runs \$4.75 to \$6.75, depending on the nightly entree.

Des Alpes, 732 Broadway (near Stockton), SF, 788-9900. Tues.-Sun., 5:30-9:30 pm. Des Alpes suffers, strangely enough, from looking too much like someone's misguided idea of what a restaurant should look like. The room, with its ersatz-brick walls, false wine casks and unflatteringly bright lighting casting harsh shadows everywhere, grated on my nerves, adding a manic edge to an otherwise fine restaurant. The meal begins with a thick bean and vegetable soup, served with crusty bread and soft butter in a crock. Next comes a cold kidney bean appetizer, prepared in mustard sauce with chopped hard-boiled egg. Then, a plate of tender lamb in sauce with carrots, beef tongue in mushroom sauce or perhaps clams in rice for a first entree, followed by a crisp salad, then roast beef, veal chops or prime ribs. Finally comes dessert — unfortunately just a plate of mundane vanilla ice cream

or equally nothing orange ice. The cost of all this — a modest \$4.75.

Warehouse Cafe, 5 Canyon Lake Drive, Port Costa (in the Delta), 787-1827, Mon.-Thurs., 5:30, 7 and 8:30 pm (for Basque dinners). Just one street long, the tiny town of Port Costa used to be one of the largest grain ports in the world, with five big grain warehouses, 13 saloons and more than 200 carloads of grain leaving daily. It was also the setting for Jack London's novel, *John Barleycorn*. In 1963, red-haired, ex-beer-truck-driver Bill Rich began to buy the town, converting it into a tourist spa, without chasing out its 300 old-time residents. The Warehouse serves family-style Basque dinners Monday through Thursday, and special meals, cooked by guest chefs, the rest of the week. The family-stylers cost under \$4, including soup, salad, entrees like ham hocks with lima beans, dessert, coffee and wine. And the restaurant is a real kick — you enter through a metal bank vault door, sit at huge old artifacts of tables under revolving fans and a plethora of decaying chandeliers.

Izarra French Basque Restaurant, 1775 Polk (near Washington), SF, 771-4035. Mon.-Sat., 11 am-3 pm, 5-9:30 pm. Izarra means "star" in Euskera, the unpronounceable Basque tongue, and this small bistro is indeed a star along this highly restauranted strip of Polk Gulch. Marie Antoinette Ansola and Jean-Pierre Labignolle have plastered this nondescript room with travel posters of France, lowered the lighting and preside over all comings and goings themselves, happily describing dishes, prompting you to order wine and generally playing at being French-Basque Jewish mothers. The food's good, too. Besides the constantly changing nightly specials (there are two, priced at \$4.85 and \$6.95), the menu has regulars like *escalope de veau Izarra* (\$6.50), a butter-soft filet of veal with mushrooms and wine sauce; *ris de veau* (\$6.25), sauteed veal sweetbreads, a lot of sweetbreads at that, tasting like the major cause of gout in the world; and *truite meuniere* (\$5.25), a jolly little fish, probably frozen, but carefully brought back from the wonderful world of cryogenics.

Deer Inn, 1900 Folsom (at 14th St.), SF, 621-9413. Mon.-Fri., 11:30 am-2:30 pm. This place isn't quite a Basque restaurant, though the occasional Basquish dish sneaks onto the menu. But then, this oddity hardly even admits that it's a restaurant, at all. There's no sign in front of the Deer Inn; nothing but a house number and a Dutch door leading into what looks like the half-darkness of a Mission District tavern. A surprise lingers behind those old wooden doors — this darkly wooded bar with its tables polished to a rough patina by years of draft beer and callused hands is a unique and wonderful family-style restaurant, known mostly to the denizens of the Mission along with the local truck drivers, cops and warehouse workers. Surrounded by a dozen deer heads and a panoply of naked ladies, you can dig into a thick vegetable soup served in stoneware bowls; a fresh vegetable salad with crisp cauliflower and green peppers gently marinated in vinegar; healthy portions of raviolis, heavy with tomato-meat sauce; and, under the watchful eye of an undressed Ursula Andress, you can gluttonously enjoy the entree of the day, whether beef stew or sirloin tips. As you sip your coffee, consider the motto over the bar, near the cathedral radio: "Money can buy happiness — just spend some here and watch us smile." Lunch runs in the neighborhood of \$3. □

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MUSIC/ALAN LEWIS

From soul to salsa

SANTANA: *Amigos* (Columbia PC 33576)

Peter Townshend coined the term "quadrophenia" to describe his own band, the Who. But he might just as well have been talking about Santana.

Santana is a progressive rock band. Santana is a traditional salsa band. Santana is a funky soul band. Santana is an avant-garde jazz band.

But just who is the real Santana? That question has been mystifying critics and record-buyers alike, ever since the band emerged from the Bay Area in 1969. I was at Santana's first major appearance outside the West Coast, at the Atlantic City Rock Festival in the summer of 1969, several weeks before Woodstock. The announcer introduced them as the "Santana Blues Band" — blues bands were very in at the time. Organist-lead singer Greg Rolie took the mike and declared that they were not a blues band, and then proceeded to prove it. In fact, I've never seen an unknown band face an audience that was waiting for someone else and so totally capture it — by the end of "Soul Sacrifice" teams of chiropractors were already circulating through the crowd, trying to repair 40,000 pairs of hands clapped into sawdust. But the identity problem was established, and it's persisted to this day.

Amigos doesn't do much to clear up the confusion. Even more than most recent Santana albums, it's got a little bit of everything. The dominant force, though, is the potent salsa-rock that characterized the band's first three albums — and for all the beauty and virtuosity of Devadip Carlos Santana's recent jazz explorations, it's good to see him focusing on music like this once again.

Amigos opens strong with "Dance Sister Dance (Baila Mi Hermana)," a thick salsa tune with bilingual vocal. Though Greg Walker is the best vocalist Santana has had since Greg Rolie, "Dance" doesn't do much until the vocal ends and the band takes off into an extended instrumental. The rhythm section — bassist David Brown and percussionists Leon Ndugu Chancler and Armando Peraza — establish a churning, relentless bottom for Devadip's piercing high-end guitar work. It's easily the most powerful piece Santana has done in years — but there's even stronger stuff to come.

"Take Me With You" sounds suspiciously like "Persuasion," from Santana's first album, until it too switches gears and goes into a spicy salsa instrumental, closer to jazz than to rock. The side concludes with yet another aspect of Santana, "Let Me," a tight electronic funk tune with Tom Coster's synthesizer lines and Devadip's rhythm guitar figures making the already-potent rhythm section heavier than ever. When they're really cranking, as they are here, Santana's rhythm section is second to none. A pile-driver is gentle by comparison.

Side two begins with "Gitano," the purest salsa tune on the album. Written by Armando Peraza, the song features fine percussion work by both him and Chancler, but it's clearly for salsa fans, not rock fans. "Tell Me Are You Tired" sounds like a Philly disco production. There are some nice moments in it, but the song's many disparate elements — everything from a jazzy Fender Rhodes solo by Coster to a swelling female chorus — don't really hang together.

And then we come to yet another aspect to Santana's music — the blues, as in "Europa (Earth's Cry, Heaven's Smile)." Santana may not be a blues band, but Devadip sure can play the blues. Don't listen to this song with headphones, unless you don't mind having all your fillings replaced. Devadip's guitar makes razor blades look like blunt instruments.

There's one more song on the album, but there might as well not be. "Let It Shine" is a disappointing conclusion to a great album, a cheap copy of Sly Stone anthems like "Stand" or "Everyday People." The band is so good that even this thoroughly mediocre tune comes off well, and, to its credit, it ends quickly.

Though it hops back and forth from one genre to the next like an amphetamine-crazed jumping bean, *Amigos* is consistent at least in its uniformly high level of musicianship. And, in a way, its eclecticism is a virtue — in the past, you were never quite sure what you would



Cal Tjader

get when you bought a Santana album. With *Amigos*, there's something for everyone, and no matter how much the context changes Devadip's guitar is always there, always rattling your brain, always ascending to higher and higher plateaus.

CAL TJADER: *Amazonas* (Fantasy F-9502)

There's never any doubt about where Cal Tjader stands. He's been playing salsa music for 20 years, and on *Amazonas* he's sounding better than ever.

After several rather lightweight albums, *Amazonas* represents a headlong plunge into progressive Latin jazz for Tjader. It was produced by the hottest name in Latin jazz, Airtio Moreira — and how often do you see the producer's name in headline type on the front cover? — and arranged by electronic keyboard master George Duke. Together, the three of them have crafted a beautiful piece of work.

At the heart of Tjader's sound is slick, steady rhythm ensemble work, considerably less kinetic and assertive than Santana's rhythm section, but solid nonetheless. Various members of the band take turns carrying the melodic theme, while others launch into solos on top of the theme. Tjader, on vibes and marimbas, tends to dominate the soloing, but everyone in the band gets a turn sooner or later, and everyone distinguishes himself. Egberto Gismonti, on synthesizers, stands out on the red-hot title tune, and guitarist David Amaro gets in some blazing licks on "Flying." Guest soloists Hermeto Pascoal on flute and Raul de Souza on trombone contribute beautifully expressive improvisations on "Cahuenga" and "Noa Noa," respectively. The real meat of the album comes in the middle of side two with "Noa Noa" and "Tamanco No Samba." Most of the other cuts on *Amazonas* are fairly tightly structured, never wandering very far from the central theme, but on both of these songs the band really stretches out, with everyone taking extended solos, each one more fiery than the last.

Though Tjader's solos are seldom as impressive as everyone else's solos, it is the cool cascade of his vibes that holds everything together and gives the music its distinctive character. It's a little surprising to hear a middle-aged Caucasian from San Mateo, the son of British and Swedish parents, play salsa so well — and there is a certain dark, elemental edge that Santana and Airtio have and Tjader doesn't. But what *Amazonas* lacks in authenticity it makes up for in accessibility. You don't have to like salsa to like this album.

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I expect Majesty will be remote
Beyond any likelihood
Of my ever standing
Before that Throne of Thrones.

But the Staff-Work, I've heard tell,
Is so dedicated and capable
I won't, for all practical purposes,
Need to.

KEEPSAKES

I should like ever so much
When I go
To smuggle out my Identity
Along with my Curiosity
And that other quaint souvenir of Earth,
My Imagination.

Any idea, please,
How strict they are at the border?

—Charles Keppel



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EVENTS

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by Nancy Dunn

MOVIES

MINI-REVIEWS

The Adventure of Sherlock Holmes' Smarter Brother

Gene Wilder wrote, directed and stars in this disjointed but amusing comedy, which involves Marty Feldman as a man with a "photographic memory" for conversations, and Madeline Kahn as a music hall performer whose life is threatened by the wicked Professor Moriarty (Leo McKern). Dom DeLuise is on hand as an opera singer who agrees to turn over important state papers to Moriarty during a performance of *A Masked Ball*. Surprisingly, the only performer who isn't funny to watch here is Wilder himself. It seems that Wilder's secret desire was to be a sexy, romantic leading man and in the middle of his own wacky comedy that's the part he's given himself. (Hyatt II, Burlingame) —L.P.

All Screwed Up

Made between *Love and Anarchy* and *Swept Away*, Lina Wertmüller's *All Screwed Up* is a speedy little soap opera about a group of young people who come to Milan from the Italian countryside and find the big city not entirely to their liking. One of them becomes a hooker, one a thief, one a fascist thug and so forth. From time to time, Wertmüller throws a Marxist slogan into her dialog, and there are vague hints that all the degradation and suffering is economically determined, the result of capitalist exploitation, but this is film-flam. Wertmüller could have made exactly the same film about a group of Ukrainian peasants who find themselves at the mercy of Moscow's big city life. Wertmüller is an immensely gifted filmmaker, and much of *All Screwed Up* is dazzlingly well made; it's just that she isn't the philosopher-queen her admirers fancy her to be. (Lumiere, SF; ACT II, Berk.) —L.P.

All The President's Men

Even if you loathe politics, want to forget Watergate and think of Robert Redford as just another pretty face, director Alan Pakula's edge-of-the-chair, Washington-Post-tells-all thriller will keep you riveted. Redford and Dustin Hoffman project just the right abrasive quality that made reporters Woodward and Bernstein uneasy bedfellows, and the rest of the stellar personae (Jason Robards, Jack Warden, Martin Balsam and Hal Holbrook, for starters) make up not a collection of cameo roles but a perfectly cast assemblage of faultlessly intermeshing talent. Their efforts add up to two hours and ten minutes of total enrapturement — not bad, considering you already know how it all comes out. (North Point, SF; Showcase Oakland; Cinema I, Corte Madera; Redwood, Redwood City) —Z.J.

Animated Film Festival

The 11th International Tournee of Animation is a far cry from the concept of animation as cartoons for small children. Its feature-length program of 17 films from eight countries (Great Britain, Italy, Canada, Iran, Belgium, Yugoslavia, Rumania and the United States) presents a wide variety of the arts and techniques of animation from graphics through computers that is as representative of comparative newcomers as of well-established artists. San Francisco's offering includes Jeff Hales's "Simple Simon" and Tim and Freda Brennan's "Truck Stop." The Tournee will be shown at the SF Museum of Art, Oakland Museum, UC Berkeley, SF State, College of Marin and Stanford University. Call 863-6100 for information. —Z.J.

Baby Blue Marine

Washed-out blue denim may be very "in" today, but if you wore it in the Marines' world of 1943 it meant you were all washed up and out and could now go home again, which is more than you can say for this movie. Despite endless frames of tone-setting Norman Rockwell paintings and gobs of no-nostalgia-unturned research, this would-be trip to "remember when" sells you a spurious, no-return ticket. Glynis O'Connor as Marine Jan-Michael Vincent's woman friend gives the most convincing performance, but director John Hancock never really leaves the red, white and not-so-baby-blue world of 1976. —Z.J.

The Bad News Bears

The bad news is only in the title — the good news is that director Michael Ritchie has hit one out of the ballpark in this baseball-grounded story of switching losers into winners. Tatum O'Neal strikes one for feminism, but it's unfair to single her out, because every one of the tykes on this team scores a hit. Walter Matthau pops up as a diamond-in-the-rough, minor-league struck-out coach who looks as if the game has been played over him, and it's safe to say you'll have a ball with this little-league microcosm of adult behavior. Not only does it never allow sentiment to lapse into sentimentality, but it hits home on a lot of unexpected bases. (Regency II, SF; Oaks II, Berk.; Parkway II, Oakl.; Northgate, SR; Plaza I, Daly City) —Z.J.

Face to Face

Death, like taxes, is the certainty that has tormented Ingmar Bergman. Here he expresses his fear through his protagonist, a woman psychiatrist. Her character is a gradual revelation of that dreadful limbo of the mind when emotions have been inhibited to the point of irrevocably disconnecting outward behavior from the inner self. Unable to bear what is not happening to her, she attempts suicide. Semi-comatose, she goes back step by guilt-ridden step to the beginning of the emotional crippling and fear that stem from harshly repressive, this-is-good-for-you parental treatment. Bergman communicates his fear — and also his confusion, for the film is full of paths that lead nowhere, but the one sure and certain thing is Liv Ullmann's brilliantly cathartic performance as the physician who cannot heal herself. (Surf, SF) —Z.J.

Family Plot

Alfred Hitchcock's latest movie starts out funny peculiar and ends up funny ha-ha. Sort of. But Ernest Lehman's script is so un-Hitched it isn't until halfway through that you realize all those trite lines were really supposed to be funny. Ha ha. The two separate but interwoven plots are devious without being exciting, and the film's only suspenseful moment comes in a careening,

downhill, brakeless caride that sweeps you round every cliff-hanging curve. Somewhere in the movie someone says, "The plan went off without a hitch." So, it seems, did the film. (Coliseum, SF; Geneva II, SF; California I, Berk.; Serra, Colma; Sequoia I, Mill Valley) —Z.J.

Gable and Lombard

Suggestion to director Sidney Furie: slice this turkey into approximately 3000 hourly segments, run it on television as *Gable Lombard, Gable Lombard*, and you've got a winner. Furie hasn't bothered to change the names and places to protect the innocent in this Gable fable because all of them are already dead. And since the entire film is fiction anyway, it doesn't really matter. James Brolin wears his Gable mannerisms as he wears his makeup — heavily — and Jill Clayburgh seems to be off somewhere else impersonating Jean Arthur. Some of the audience will say, "I thought it would never end," while others, more perceptive, will reply, "I thought it would never BEGIN!" It doesn't. (Ghirardelli, SF; Cinema One, Oakl.) —Z.J.

Lies My Father Told Me

A new film by Jan Kadar, who directed the stunning *Shop on Main Street* but falls under the mystique of extreme bathos in his latest film — giving us overbearing Jewish grandfathers, saintly, ever-patient Jewish mothers and lecherous, gambling Jewish fathers, all wallowing in the milk of human kindness. It's laid on so thick that the milk curdles; color this film cottage cheese. (Stonestown II, SF; California III, Berk.) —M.S.

Lipstick

This movie's a steal — from Shampoo, Mahogany, Clockwork Orange and the trial of Inez Garcia. The filmmakers obviously know their rape, but the only message is that a lot of research can be a dangerous thing when it's used as a vehicle for a plenitude of ineptitude. The only real rape is of the subject matter itself. Chris Sarandon loses out to impossible dialog and direction; and, hey, Anne Bancroft, what's a nice actress like you doing in a botched bungle like this? Margaux Hemingway's performance in her first film role is probably the reason for the statement after the credits, "Any resemblance to persons living or dead is purely coincidental," because it is hard to decide to which group she belongs. (Alameda II, Alameda; Serramonte I, Daly City) —Z.J.

The Man Who Skied Down Everest

This stunning tone poem whose narrative is etched on the mind in Oriental calligraphy is the story of 37-year-old Japanese skier/scholar Yuichiro Miura's attempt to ski down the icy face of the highest mountain peak in the world, Mt. Everest. The pilgrimage, with its 850 men, 27 tons of luggage and tremendously sophisticated equipment, provides as much suspense, drama, emotion and tragedy in the 185-mile trek from Katmandu to the foot of the mountain as the "day of the great downhill" itself, and the gradual ascent is a study in cold, cruel beauty with its breathtaking perpendicular rises and vertical climbs. A magnificent triumph of filmmaking that has won the 1975 Academy Award for best documentary. (Metro I, SF; Elmwood, EB) —Z.J.

Next Stop, Greenwich Village

Paul Mazursky's autobiographical film is an extended Jewish mother joke about a Brooklyn College graduate who, against his mother's wishes, moves to the Village to become an actor. Acting is the motif of this film. In scene after scene, one character or another stands up in a "real life" situation and performs. Mazursky's gentle comedies (*Bob & Carol & Ted & Alice*, *Blume in Love*, *Harry and Tonto*) have always been about characters searching for their true selves, but Mazursky brings to the surface here what was merely subtext in his earlier films. In this context, both Jewish mother and Jewish son become actors playing out their assigned roles, and if the mother's responses are sometimes hysterical, Mazursky doesn't let us forget that it's the son who's feeding her her lines. With Lenny Baker as the son and Shelley Winters as the mother. (Balboa, SF; Larkin, SF) —L.P.

One Flew Over the Cuckoo's Nest

Ken Kesey was born to play Ken Kesey's hero, Randle McMurphy, too sane and free-spirited for the system to control, and Louise Fletcher is a perfect Nurse Ratched, her voice always modulated, always condescending, in Milos Forman's well-made, naturalistic, demythologized version of Kesey's famous novel. The strengths and flaws of the movie are basic to the material, and how you feel about the film really depends on how you feel about the novel. (Empire I, SF; Geneva Drive-In, SF; Regency I, SF; Berkeley, Berk.; Century 21, Oakl.; Hyatt, Burlingame; Montecito, SF; Redwood Drive-In, Redwood City; Serramonte, Daly City; Tanager, San Bruno) —L.P.

The River Niger

Watts in a name might make for a Souther understanding of this black-on-black theme whose roots are in darkest Africa, because the River Niger is a poem begun by a middle-aged American Negro during his struggle to find his identity and completed only when he acknowledges his Black African heritage and its proud admonition, "Let my people grow." This pitch is carried a step further by his Vietnam veteran officer son who wants no part of the white man's burden and has a one-finger approach to integration. WAR, who wrote the Afro-American score, really drums it into you, and the excellent cast headed by Cicely Tyson and James Earl Jones skillfully dots the i's and crosses the t's in stating that black is beautiful. (Bridge, SF; Parkway I, Oakl.) —Z.J.

Robin and Marian

The scenery in this film is lovely, the cast (Audrey Hepburn, Sean Connery, Robert Shaw, Richard Harris and Nicol Williamson, to name but a few) illustrious, the costuming rich and varied — where, then, did it all go wrong? American expatriate director Richard Lester, who last year made *Royal Flash*, seems this year to have made *Royal Hot Flash*, since his Robin and Marian are certainly well into their Geriold years. Hepburn and Connery struggle valiantly

with the lines given them in James (*The Lion in Winter*) Goldman's script, but Goldman no more understands them than Lester understands Goldman, and, to top it all off, the film was shot in 36 days — can you believe it? Unfortunately, yes. (Coronet, SF; Piedmont, Oakl.; Milbrae, Milbrae; Tarnalpais, San Anselmo) —Z.J.

Salut l'Artiste

Writer-director Yves Robert (who made the *Tall Blond* films) and his coscenarist Jean-Loup Debadie cook up the perfect French movie recipe, the one that never fails, but their ingredients — the charming but forlorn hero (Marcello Mastroianni), the understanding wife (Carla Gravina), the elegant mistress (Françoise Fabian), the picturesque settings, the soupy score — are old; they've been sitting around for too long. The film is like an overripe piece of fine French cheese — it's moldy, and it smells. (Cannery, SF) —L.P.

Seven Beauties

Perhaps this film should be retitled *The Seduction of You and Me-me*, because director Lina Wertmüller has apparently been so swept away by acclaim that she has turned to the utterly outrageous and let the interpretations fall where they may. With studied grotesquerie she gives us comedy in the concentration camp, ribaldry in the rape scene and a pathetic, Chaplinesque anti-hero, Pasqualino (Giancarlo Giannini), who will worm his way out of any situation simply to survive. And this finally emerges as the main theme — survival, whatever the cost; but Wertmüller has juxtaposed such total polarities to illustrate her point that the horrifying incidents are robbed of weight or substance, so that in the end, like Pasqualino, they lack any meaning at all. (Act I, Berk.; Clay, SF) —Z.J.

The Sunshine Boys

Walter Matthau and George Burns are a lot funnier than the incessant jokes in Herbert Ross's film version of the Neil Simon comedy about a team of vaudeville comics—Lewis and Clark—who haven't spoken to each other in years but who are reunited for one night of glory on a TV special. (Stonestown I, SF; California III, Berk.) —L.P.

Taxi Driver

Every lead-in should have a hooker, and in this film she's 12 1/2 years old and played with passionless aplomb by 13-year-old Jodie Foster. This part thriller, part psychological study is like a two-headed coin—each side may be masterfully minted, but the total is counterfeit. Robert de Niro gives a superlative under-the-skin, inside-the-head performance as a man almost totally alienated from society, but director Martin Scorsese has flawed his film with contradictions and a seeming inability to make up his mind as to the right ending—so he gives us three. Nevertheless, a gripping and disturbing analysis of mankind versus the filth and slime that constitute the very hard underbelly of urban life. (Cinema 21, SF; Albany, Albany) —Z.J.

W. C. Fields and Me

Rod Steiger is W. C. Fields every single moment of an uncannily flawless performance, with Henry Mancini's theme underscoring all the right nuances. Too bad director Arthur Hiller decided to heed Fields's famous maxim, "Never give a sucker an even break," and make an uneven, lop-sided, overlong and overly sentimental movie, with Valerie Perrine as Carlotta (the "Me" of the title) sounding as uncomfortable with her lines as she looks with her Hollywood haute couture clothes on. But stay with it for Steiger — a stunning one-man show. (Alhambra II, SF) —Z.J.

Movie reviews by Zena Jones, Larry Peitzman and Merrill Shindler.

FIRST RUNS

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Alexandria: *The Duchess and the Dirt-water Fox*; Geary/18th Ave., 752-5100.

Alhambra: *I: The Passenger and The Wind and the Lion* thru Tues/11; II: *W. C. Fields and Me*; Polk/Green, 775-5656.

Balboa: *Next Stop, Greenwich Village* thru Tues/11; Balboa/38th Ave., 221-8184.

Bridge: *The River Niger*; Geary nr. Masonic, 751-3212.

Cannery: *Salut l'Artiste*; Leavenworth/Beach, 441-6800.

Castro: *Baby Blue Marine* thru Tues/11 (call to confirm); Castro/Market, 621-6120.

Cinema 21: *Taxi Driver and The Conversation*; Chestnut/Steiner, 921-1234.

Coliseum: *Family Plot*; Clement/9th Ave., 221-8181.

Coronet: *Robin and Marian* thru Tues/11; Geary/Arguello, 752-4400.

Empire: I: *One Flew Over the Cuckoo's Nest*; II: *The Passenger and The Wind and the Lion*; III: *Next Stop, Greenwich Village and Harry and Tonto*; 85 West Portal, 661-5110.

Geneva Drive-In: I: *One Flew Over the Cuckoo's Nest* and *Rancho DeLuxe*; II: *Family Plot and Stepford Wives*; next to the Cow Palace, 587-2884.

Ghirardelli: *Gable and Lombard and Elger Sanction*; Beach/Polk, 441-7088.

Granada: *Three Days of the Condor and Parallax View* thru Tues/11; Grizzly from Wed/12; 4631 Mission, 584-6850.

Larkin: *Next Stop, Greenwich Village and Harry and Tonto*; Larkin/O'Farrell, 441-3742.

Metro: I: *The Man Who Skied Down Everest*; Union/Webster, 221-8181.

Metro II: *Our Latin Thing*; Union/Fillmore, 931-7666.

Music Hall: *Scent of a Woman*; Larkin/Geary, 441-4776.

New Mission: *Our Latin Thing* thru Tues/11 (call to confirm); 224 Grand View, 647-1261.

North Point: *All the President's Men*; Powell/Bay, 989-6060.

Regency I: *One Flew Over the Cuckoo's Nest*; Van Ness/Sutter, 673-7141.

Regency II: *The Bad News Bears*; Sutter/Van Ness, 776-5505.

Royal: *Goodbye Norma Jean and Candy*; Polk/California, 474-2131.

St. Francis: I: *In Search of Dracula* and *Tales from the Crypt* thru Tues/11; II: *Student Body*, *Student Teacher* and *Summer School Teacher* thru Tues/11; 965 Market, 362-4822.

Stage Door: *End of the Game*; Mason/Geary, 986-4767.

Stonestown Twin: I: *Baby Blue Marine* and *White Line Fever* thru Tues/11; *Echoes of a Summer* and *The Dove* from Wed/12; II: *The Sunshine Boys* and *Lies My Father Told Me* thru Tues/11; behind the Emporium, Stonestown Mall, 221-8181.

EAST BAY

Act I and II: I: *Seven Beauties*, II: *All Screwed Up* and *The Seduction of Mimi*; 2121 Center, Berk., 548-7200.

Alameda: I: *One Flew Over the Cuckoo's Nest*, II: *Lipstick*, III: *Baby Blue Marine*; 2317 Central, Alameda, 522-4433.

Albany: *Taxi Driver* and *Jeremiah Johnson* thru Tues/11; 1115 Solano, Albany, 524-5656.

Berkeley: *One Flew Over the Cuckoo's Nest*; Shattuck/Haste, Berk., 848-4300.

California: I: *Family Plot* and *Frenzy* thru Tues/11; II: *Sweet Away* . . . and *Firemen's Ball* thru Tues/11; Kitteredge/Shattuck, Berk., 848-0620.

Century 21: *One Flew Over the Cuckoo's Nest*, 22: *Family Plot* and *The Stepford Wives* thru Tues/11; 8201 Oakport, Oakl., 562-9596.

Cinema One: *Gable and Lombard* and *Goodbye Norma Jean*; 255 West MacArthur Blvd., Oakl., 653-0777.

Elmwood: *The Man Who Skied Down Everest* thru Tues/11; College/Ashby, Berk., 848-0931.

Oaks: I: *The Wind and the Lion* and *The Passenger* thru Tues/11; II: *The Bad News Bears*; 1875 Solano, Berk., 526-1836.

Parkway: I: *The River Niger* and *Conrack* thru Tues/11; II: *The Bad News Bears* thru Tues/11; 1834 Park Blvd., Oakl., 835-3535.

Piedmont: *Robin and Marian* thru Tues/11; 4186 Piedmont, Oakl., 654-2727.

Showcase Alameda: I: *Hot Potato* and *Enter the Dragon* thru Tues/11; II: *In Search of Dracula*; 2245 Shoreline, Alameda, 521-4200.

Showcase Oakland: *All the President's Men*; Broadway/51st, Oakl., 654-5505.

UA Four: I: *The River Niger*, II: *Baby Blue Marine* and *White Line Fever* thru Tues/11; Grizzly from Wed/12; III: call for info, IV: call for info; 2274 Shattuck, Berk., 843-1487.

NORTH-SOUTH

Burlingame Drive-In: I: *Skydivers* and *Beyond the Grave* thru Tues/11; II: *In Search of Dracula* and *Tales from the Crypt* thru Tues/11; III: *Student Body* and *Student Teachers* thru Tues/11; IV: *Lucky Lady* and *W. and the Dixie Dance Kings* thru Tues/11; 350 Beach, Burlingame, 343-2213.

Cinema I: *All the President's Men*; 4 Tamal Vista Dr., Corte Madera, 924-6505.

Fairfax: *King of Hearts* thru Tues/11; Broadway, Fairfax, 453-5444.

Hyatt: I: *One Flew Over the Cuckoo's Nest*, II: *The Adventure of Sherlock Holmes' Smarter Brother* thru Tues/11; 1302 Bayside, Burlingame, 347-0766.

Lark: *Sweet Away* . . .; 533 Magnolia, Larkspur, 924-3311.

Marin: *Seven Beauties*; 101 Caledonia, Sausalito, 332-0654.

Marin Motor Movies: *Hot Potato* and *Enter the Dragon* thru Tues/11; 25 Bellum, San Rafael, 453-5443.

Millbrae: *Robin and Marian* thru Tues/11; *Blazing Saddles* from Wed/12; 49 El Camino Real, Millbrae, 697-4444.

Montecito: *One Flew Over the Cuckoo's Nest*; Montecito Shopping Center, 323 3rd St., San Rafael, 457-3883.

Northgate: *The Bad News Bears*; Northgate Mall, San Rafael, 472-1242.

Plaza: I: *The Bad News Bears*, II: *In Search of Dracula* and *Tales from the Crypt* thru Tues/11; Serramonte Plaza, Daly City, 756-3240.

Rafael: *The Passenger* and *The Wind and the Lion* thru Tues/11; 1118 4th St., San Rafael, 453-5441.

Redwood City Drive-In: I: *All the President's Men* and *Freebie and the Bean*, II: *Baby Blue Marine* and *White Line Fever* thru Tues/11; III: *One Flew Over the Cuckoo's Nest* and *Rancho DeLuxe*, IV: *Hot Potato* and *Enter the Dragon* thru Tues/11; Bayside Hwy./Whipple, Redwood City, 369-8511.

Serra: *Family Plot*; 2710 Junipero Serra Blvd., Colma, 755-1455.

Serramonte: I: *Lipstick* thru Tues/11, II: *Goodbye Norma Jean* thru Tues/11, III: *The Passenger* and *The Wind and the Lion*, IV and V: *One Flew Over the Cuckoo's Nest*, VI: *Hot Potato* and *Enter the Dragon*; 4915 Junipero Serra, Daly City, 756-6500.

Sequoia: I: *Murder on the Orient Express* and *Family Plot* thru Tues/11; II: call for info; 25 Throckmorton, Mill Valley, 388-4862.

Spruce Drive-In: I: *Baby Blue Marine* and *White Line Fever* thru Tues/11; II: *In Search of Dracula* and *Tales from the Crypt* thru Tues/11; 55 S. Spruce Dr., SSF, 589-7965.

Tamalpais: *Robin and Marian*; Sir Francis Drake Blvd., San Anselmo, 453-5442.

Tanforan: I: *Baby Blue Marine* and *White Line Fever* thru Tues/11; *Stranger and the Gunfighter* from Wed/12; II: *The Passenger* and *The Wind and the Lion* thru Thurs/13; *Echoes of a Summer* and *The Dove* from Fri/14; III: *One Flew Over the Cuckoo's Nest*, IV: call for info; Tanforan Park Shopping Center, El Camino Real/Sneath, San Bruno, 588-0291.

FOREIGN FILMS AND REVIVALS

SAN FRANCISCO

Angola: *The People Have Chosen*, Fri/7, 8 pm, followed by a discussion with Steve Talbot of Internews, Precita Center, 534 Precita/Alabama, 621-6196, \$1.50.

Bocce Cinema: Fellini's *I Vitelloni* Mon/10; Godard's *Une Femme Est une Femme* Tues/11; Bunuel's *Viridiana* Wed/12; 8 and 10 pm, 1434 Grant, 362-9145, \$1 to join for four programs plus \$1 per program.

Canyon Cinematheque: Gary Atkins presents his films, Thurs/6, including *Sir Carr and Correspondence*; Alexis Kraslovsky presents her films, Thurs/13, including *End of the Art World* and *Commiseration Moon*; both 8:30 pm, 800 Chestnut, 332-1514, \$1.75.

Cento Cedar: Oshima's *The Ceremony* and Kurosawa's *The Bad Sleep Well* Thurs/6-Fri/7; Kurosawa's *Yojimbo* and Ichikawa's *An Actors Revenge* Sat/8-Sun/9; Teshigahara's *Woman in the Dunes* and Hani's *Nanami* Mon/10-Wed/12; Fassbinder's *The Bitter Tears of Petra Von Kant* Thurs/13-Wed/19; 38 Cedar/Larkin, 776-8300, \$3/\$2 srs., children.

City College: *The Grapes of Wrath* Wed/12, 7 pm, Visual Arts Bldg., room 115, on the campus, Ocean/Phelan, free.

Clay: Wertmuller's *Seven Beauties*; 2261 Fillmore/Clay, 346-1123, \$3/\$3.50 Fri.-Sat./\$1.50 bargain matinee.

Cole Hall Cinema: *Love and Death* Fri/14, 6:30 and 8:30 pm; Cole Hall, Millberry Union, UC Med Center, Parnassus/3rd Ave., 666-2019, \$1.75/75¢ children.

Eye Music, visionary filmworks series: Jane Dobson's *Shadowgraph*, Joe Gibbons's *One Frame* and eight others, Sat/8; Patrick Smith's *The Ghost in the Kitchen*, Janis Crystal Lipzin's *Flapping Things* and five others, Sun/9; both 8:30 pm, California Gallery, 2877 California, 648-3847, \$1.50.

Film Fair (seldom revived films from the Thirties and the Forties in a 14-film package that runs alternate Fridays thru August): Barbara Stanwyck in *Illlicit* and Fay Wray and Clark Gable in *The Fling Points* Fri/14, 7:30 pm, 732 Chenery, 586-7748, \$3.50 single program/\$20 the package.

Gateway: 2001: *A Space Odyssey* and *Forbidden Planet* thru Tues/11; 215 Jackson/Battery, GA 1-3353, \$3/\$2 with discount card.

Intersection: Mae West in *Klondike Annie* Sun/9 at 8:30 pm, plus comedy shorts at 7 and 10 pm, \$1; Charlie Chaplin in *The Great Dictator* Sun/16 at 7 and 9:45 pm plus the Fabulous Frambosi Sisters and wartime comedy shorts at 9 pm, \$1.25; 756 Union, 397-6061.

The Island Restaurant: Katharine Hepburn and Peter O'Toole in *The Lion in Winter* Fri/7-Sat/8, 10:30 pm, 16th St./Sanchez, \$1.25 at the door to benefit Harvey Milk's campaign for the 16th Assembly District seat.

Kokusai: *Blue Mountain* and *Young Man on Campus* thru Tues/11; *The Man and Quick Draw Okatsu* Wed/12-Tues/18; 1700 Post, 563-1400, \$3.

Laughing Man Institute: Krishnamurti in *On Living and Death* and Ram Dass in *The Illusion of Separateness* Fri/7-Mon/10 at 7 and 9:30 pm; *In Search of the Soul* (on Carl Jung) and Carl Rogers in *Dialogues Part I* Fri/14-Mon/17; Bubba Free John in *Laughter* Fri.-Mon. at 8:30 pm and Tues.-Thurs. at 8 pm; *The Sorcerer's Apprentice* Tues.-Thurs. at 7 pm; Ram Dass and Chogyam Trungpa in *Heart of India - Mind of Tibet* Tues.-Thurs. at 9 pm; 1443 Polk, 673-7084, \$2 for any one night's program.

Lumiere: Wertmuller's *All Screwed Up*; French Film Week continues thru Fri/7 at 3 pm; Jean-Charles Tacchella presents his film *Cousin Cousine* and Luc Béraud's *What Morgan Knew* (Ce que Savait Morgan) Thurs/6; Claudine Guilmann's *Veronique* or *the Summer of My 13th Year* Fri/7; 1572 California, 885-3200, French films \$1; Wertmuller \$3.

Midnight Movies: Curt McDowell's *Pornogra Follies*, Day of the Muni Love Bus and two others Sat/8; Otto Preminger's *Skidoo* and the Committee in *Spare Change* Sat/15; midnight at the Presidio Theatre, 2340 Chestnut, 921-2931, \$1.75.

Network Coffeehouse: *Antonia: A Portrait of the Woman* Fri/7, 8 pm, 1036 Bush, 776-2722 or 989-6097, free.

People Change the World, film and discussion series: on China, Wed/12-Sat/15, *The Other Half of the Sky: A China Memoir* and *Freedom Railway*, with speakers from the US-China Peoples Friendship Association; at the Roxie, 16th St./Valencia, 863-1087, \$2/\$1.50 matinees.

Richelieu: *Maytime* and *The Barretts of Wimpole Street* thru Tues/11; 1075 Geary/Van Ness, PR 1-5200, \$3/\$2 with discount card.

Roxie: Teshigahara's *Woman in the Dunes* thru Sat/8; *The Other Half of the Sky: A China Memoir* and *Freedom Railway* Wed/12-Sat/15; 16th St./Valencia, 863-1087.

SF Libraries: *Los Desarragados, Los Four* and *I Am Joaquín* Thurs/6, 8 pm, Potrero Branch; *Mr. Justice Douglas* Fri/7, noon; Lurie Room, Main Library; *The Kibbutz* and *I Have a Dream* . . . *The Life of Martin Luther King* Sat/8, 2 pm, Portola Branch; James Broughton's *The Bed and The Pleasure Garden*, *Captain Mom* and *Closed Mondays* Mon/10, 7:30 pm, West Portal Branch; *Ingram Bergman* and *The Dove* Mon/10, noon, Lurie Room, Main Library; *Avery Brundage Collection of Asian Art, The Bay that Wasn't Saved, Disaster at Dawn* and *Fog* Thurs/13, 1:30 pm, Excelsior Branch; all free.

SF Museum of Modern Art: Eleventh International Tournee of Animation, Fri/7, Tues/11 and Fri/14 at 7 and 8:45 pm; \$2; Jean Rouch's *Chronicle of a Summer* Sun/9, 2 pm, \$1/75¢ srs., members, under 16; *Le Joli Mai* Sun/16, 2 pm, \$1/75¢; Van Ness/McAllister, 863-8800.

SF State: *Mental Health: New Frontiers of Sanity, Joshua in a Box* and *Were Ni, He Is a Madman* Thurs/6, 12:30 pm, large conference room, Student Union, free; *White Dawn* Thurs/6, 4 and 7:30 pm; Barbary Coast room, Student Union, \$1; *McCabe and Mrs. Miller* Fri/7, 4 and 7 pm; Barbary Coast room, Student Union, \$1; Coppola's *The Conversation* Mon/10, 7:30 pm; Barbary Coast room, Student Union, free, with a discussion with Walter Murch, who did sound on the film; Eleventh International Tournee of Animation, Wed/12, 7:30 pm, McKenna Theatre, \$1.50; on the campus, 19th Ave./Holloway, 469-1629, 469-2442 or 469-2171.

Surf: Bergman's *Face to Face*; 4510 Irving/46th Ave., 346-1123, call for prices.

Times: *The Devils* and *Dr. Faustus* thru Thurs/6; *Birds Do It, Bees Do It* and *Walkabout* Fri/7-Sat/8; *The Devil's Rain* and *Bug!* Sun/9; *Murder on the Orient Express* and *Murder Ahoy* Mon/10-Tues/11; *Murmur of the Heart* and *Sundays and Cybelle* Wed/12-Thurs/13; *The Fortune, Monsieur Verdoux* and *Way Out West* Fri/14-Sat/15; *Sanit Pebbles* and *Golden Needles* Sun/16; continuous from 1 pm, 1249 Stockton/Broadway, 362-3770, \$1/75¢ under 12.

EAST BAY

Bishop's Coffee House: *Reefer Madness* Thurs/6; 15-animated shorts, Thurs/13, including Bugs Bunny, Daffy Duck and others; 1437 Harrison, Oakl., 444-9805, 75¢/50¢ children/35¢ srs.

Blacks in Cinema, film and lecture: *A Luta Continua* and *Malcolm X: Struggle for Freedom* Wed/12, 7 pm, in the forum, Laney College, 10th St./Fallon, Oakl., 834-5740, free.



A scene from *Golliwoppers*, to be performed at the Children's Theatre Festival, May 7-9 at SF State.

Hansel, Gretel and the Bard storm SF State

Got kids to entertain this weekend? Looking for something to do yourself? Skip the zoo, Fisherman's Wharf, Chinatown, the cable cars (if they're running) — don't even bother with Golden Gate Park. Over at SF State they're throwing a bash that is bound to be better family entertainment than all the rest of them rolled up in a hamburger pattie and squeezed between a sesame seed bun.

The Northern California Children's Theatre Association is holding a Children's Theatre Festival Friday evening and all day Saturday and Sunday, May 7-9. Groups from all over this end of the state will be performing 20 (count 'em) plays for young folk during the festival; and if that isn't enough for you, there will also be puppetry and mime, a reception with the casts, a play for deaf children and workshops for kids and adults.

The festival is being hosted by the SF State Theatre Arts Department. Their Children's Repertory Theatre will be performing their own

production of *Golliwoppers!*, a play based on American folk tales that won a rave review from this paper and the two toughest-minded critics I know, my daughters. The program also includes such old favorites as *Hansel and Gretel* (3:15 pm Sunday, by Santa Rosa Junior College), *Androcles and the Lion* (10 am Saturday, Fresno State), *Beauty and the Beast* (The Looking Glass Theatre) and Shakespeare's *Twelfth Night* (8:15 pm Friday, ACT's Young Conservatory Theatre).

Tickets for the festival are sold by the day. For Friday's shows, 75¢ for kids, \$1.50 for adults; Saturday and Sunday it's \$1 for kids and \$2 for adults.

You can make reservations by calling 585-7174. That's probably a good idea, too, because if the parents of this city get wind of this event, the place will be jammed.

See you there.

—Chuck Fager

Children and Power, film series on childhood: *Cooley High* and *What Are We Doing to Our Children?* Fri/7, 7:30 and 9:30 pm; *Winning, Katy, Girls at Twelve, Beauty Knows No Pain* and *Whole New Ball Game* Fri/14, 8 pm; 155 Dwinelle Hall, UC Berk., 548-5690 (3-6 pm, weekdays), \$1.75/50¢ under 18.

Diablo Valley College: Bunuel's *Illusion Travels by Streetcar* Thurs/6, 2 pm; Bunuel's *The River and Death* and Edward Blati's *Between Two Worlds* Fri/7, 1 and 7 pm; *Hamlet* Mon/10, 1 and 7 pm; *World without Sun* Tues/11, 2 pm; *Olympia parts I and II* Wed/12, 3 pm; *The Chase* Thurs/13, 2 pm; *These Three* and *The Chase* Fri/14, 1 and 7 pm; in the forum of the new library, on the campus in Pleasant Hill, free but call 687-4445 for reservations.

Laney College: Masters of Modern Film series: Astaire and Rogers in *Swing Time* Mon/10, 7 pm, in the theater, 10th St./Fallon, Oakl., 834-5740, free.

Latin American Film Survey: *Who Invited Us?* Thurs/6; *The Traitors* Thurs/13; 7 pm, Hamilton Jr. High, 2101 35th Ave., Oakl., 834-5740, free.

Lawrence Hall of Science: Fritz Lang's *Metropolis* Sat/8-Sun/9; *Riders to the Stars* Sat/15-Sun/16; 11 am and 1 and 3 pm, in the hall, UC Berk., 642-5132, \$1/75¢ students and srs./50¢ under 13/free UC students and members.

Northside: *A Streetcar Named Desire* and *The Fugitive Kind* thru Wed/12; 1828 Euclid, Berk., 841-2648, \$2.

Oakland Museum: *In Old Chicago* Fri/7; *Titanic* Fri/14; both 8 pm, James Moore Theatre, 10th St./Oak, Oakl., 273-3009, \$1.50/\$1 members.

Pacific Film Archive: two by Kenji Mizoguchi, Thurs/6, *Ugetsu Monogatari* at 7:30 pm and *Gion Festival Music* at 9:30 pm; Maurice Tourneur's *Trilby* Fri/7, 6 pm; Pierre Jallaud's *The Empty Chair* (Le Chaise Vide) and Luc Béraud's *What Morgan Knew* (Ce que Savait Morgan) Fri/7, 7 and 9:45 pm; Bob Rafelson's *Head Fri/7*, midnight; John Berger's *Ways of Seeing Parts III and IV* Sat/8, 2 and 3 pm; Bunuel's *Tristana* Sat/8, 4:30 and 8:20 pm; Georges Franju's *Therese* Sat/8, 6:15 and 10 pm; films on modern theatre, Sun/9, 2:30 pm, Grotowski's *Akropolis*; Ariane Mnouchkin's *1789* Sun/9, 4 pm; animation by Yoji Kuri, Sun/9, 7 and 10 pm, including *What Do You Think?* and *Two Grilled Fish*; Maurice Dugowson presents his film *Lily, Love Me* Sun/9, 8 pm; two by Mizoguchi, Mon/10, *Ugetsu Monogatari* at 7:30 pm and *Gion Festival Music* at 9:30 pm; Kathleen Laughlin presents her films, Tues/11, 7:30 pm, including *A Round Feeling* and *The Disappearance of Sue*; Gary Adkins presents his films, Tues/11, 9 pm, including *Consequence* and *Lackawanna*; new cinema from India and Algeria, Mani Kaul presents the west coast premiere of his film *Duvidha* Wed/12 at 7 pm, plus Mohamed Lakdar-Hamina's *Chronicle of the Years of Embers* at 9 pm, both in Wheeler Aud.; Mizoguchi's *Sansho, the Balliff* Wed/12, 7 and 9:30 pm; Mizoguchi's *Chikamatsu Monogatari* Thurs/13, 7:30 and 9:30 pm, with screenwriter Yoshikata Yoda in person; Maurice Tourneur's *Victory* Fri/14, 6 pm; Bob Rafelson's *Five Easy Pieces* Fri/14, 7:30 and 11:10 pm; Rafelson's *The King of Marvin Gardens* Fri/14, 9:20 pm; films on film, Sat/15, 2:30 pm, *Grierson* and *The Pictures that Moved*; two by Bunuel,

Sat/15, *The Discreet Charm of the Bourgeoisie* at 4:30 and 8:15 pm and *The Phantom of Liberty* at 6:20 and 10:10 pm; films on modern theatre, Sun/16, 2:30 pm, with Martha Graham in *A Dancer's World* and *Appalachian Spring* and *Merce Cunningham*; animation by Bob Godfrey, Sun/16, 4:30 and 7:40 pm, including *The Plain Man's Guide to Advertising* and *The Do-It-Yourself Cartoon Kit*; Marx Brothers in *A Night at the Opera* Sun/16, 6 and 9:10 pm, unless otherwise noted, all in the University Art Museum, Bancroft/College, Berk., 642-1124, single feature \$1.50/*double feature \$2.

Rialto: I: *Monty Python and the Holy Grail* and *And Now for Something Completely Different*, II: Capra's *Prelude to War* and *War Comes to America* thru Tues/11; Capra's *Battle of China, Divide and Conquer* and *Battle of Britain* Wed/12-Tues/18; III: Christopher Lee in *In Search of Dracula* thru Tues/11; IV: call for info; 841 Gilman, Berk., 526-6669, \$2.50/\$2 members.

Rio: *Gone with the Wind* Thurs/6-Sun/9, 7 pm, 140 Parker Ave., Rodeo, 799-3883, \$2.

Sunset: *Our Latin Thing*; 2411 Telegraph, Berk., 848-2060, \$2.50/\$2 members.

UC Berkeley: Kurosawa's *The Lower Depths* Thurs/6, 7 and 9:30 pm, 155 Dwinelle Hall, \$1.50; *Mahogany* Fri/7, 7 and 9:15 pm, Wheeler Aud., \$1.50; *Hedda* Tues/11, 7 and 9:30 pm, Wheeler Aud., \$1.50; *I Love You, Alice B. Toklas* and *The Party* Wed/12, 7:30 pm, 155 Dwinelle Hall, \$1.50; *Touch of Evil* and *Where the Sidewalk Ends* Thurs/13, 7 pm, 145 Dwinelle Hall, \$1.75; Kurosawa's *The Hidden Fortress* Thurs/13, 7 and 9:30 pm, 155 Dwinelle Hall, \$1.50; *Shaolin Martial Arts* Fri/14, 7, 9:15 and 11:30 pm, Wheeler Aud., \$1.50; all on the campus, 642-2561, tickets only at the door, one hour before screening.

UC Theatre: *Children of Paradise* and Chaplin's *Pilgrim* Thurs/6; *Play It Again, Sam* and *Harold and Maude* Fri/7; *Chinatown* and *Day of the Locust* Sat/8; *The Magic Flute* and *Lovers of Teruel* Sun/9; *Cabinet of Dr. Caligari*, *Nosferatu* and *Un Chien Andalou* Mon/10; *The Mother and the Whore*

and *Euronyme* Tues/11; Bogart in *African Queen* and *Beat the Devil* Wed/12, sneak preview of *Lost Honor* of Katrina Blum and Bergman's *Cries and Whispers* Thurs/13; *Death in Venice* and *The Damned* Fri/14; *Nashville* and *McCabe and Mrs. Miller* Sat/15; *The Three Musketeers* and *The Four Musketeers* Sun/16; 2035 University/Shattuck, Berk., 843-6267, \$2.

NORTH-SOUTH

Camera One: *The Music Lovers* and *Sunday, Bloody Sunday* Thurs/6-Fri/7; *The Story of Adele H. and Sundays and Cybelle* Sat/8-Mon/10; New York Festival of Women's Films, Tue/11-Wed/12; benefit showing of Chaplin's *Modern Times*, for Tom Hayden's campaign, Thurs/13; *Don't Look Now* and *Images* Fri/14; *Ladies and Gentlemen, the Rolling Stones* Fri/14-Sat/15 at midnight; *Play It Again, Sam*, *Where's Poppa* and *Harold and Maude* Sat/15-Mon/17; 366 S. 1st St., San Jose, 294-3800, \$2/\$1.50 srs., students/\$1 children.

Canada College: *Appeals to Santiago* Fri/7, 10 am, in the Main Theater, on the campus in Redwood City, 364-1212, free.

De Anza College: Hitchcock's *Psycho* Fri/7, 8 pm, Forum I; Scorsese's *Mean Streets* Fri/14, 8 pm, Flint Center; on the campus in Cupertino, 357-5550, \$1.

Dominican College: Bogart in *Casablanca* and *Caine Mutiny* Fri/14, 7 pm, Angelico Hall, on the campus in San Rafael, 457-4440 ext. 236, \$1.25 at the door.

Foothill College: *So Proudly We Hail* Fri/7; *Mr. Smith Goes to Washington* Fri/14; both 8 pm, Appreciation Hall, on the campus in Los Altos Hills, 948-8590, \$1.50.

Varsity: *Shadows of Forgotten Ancestors* and *Walkabout* Thurs/6-Fri/7; *The Harder They Come* Fri/7-Sat/8 at midnight; *The Romantic Englishwoman* and *Women in Love* Sat/8-Tues/11; *Sweet Movie* Wed/12-Tues/18; 456 University Ave., Palo Alto, 323-6411, \$2.

THEATER

OPENINGS

A Chorus Line

May 11-June 26, Mon.-Sat. at 8:30 plus matinees Wed. and Sat. at 2:30 pm and Thurs/13 at 2:30 pm. At the Curran Theatre, 445 Geary, SF, 673-4400, \$13.75-\$3.75.

The original Broadway cast brings this hit musical to SF. The production explores on stage the hopes, fears, trials and tribulations of the young men and women of a Broadway chorus line.

Marat/Sade

May 7-23, this weekend Fri/7-Sun/9, then Thurs.-Sun., all 8 pm. At Theatre III, College of Marin, Kentfield, 454-0877, \$3.50/\$2.50 students.

Also known as *The Persecution and Assassination of Jean-Paul Marat as Performed by the Inmates of the Asylum of Charenton under the Direction of the Marquis de Sade*. Peter Weiss's wrenching drama is a play within a play, re-enacting Charlotte Corday's bathtub murder of the French revolutionary figure. Presented by

College of Marin's Theatre Arts department.

The Temptation of Aimee Semple McPherson and Ralph Who Must Run

May 7-16, Fri.-Sun., 8:30 pm, Potrero-Hill Neighborhood House, 953 De Haro nr. 20th

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FREE



The Freaky Ral Pheno Revue and the Pointless Sisters psych themselves up for a one-night-only reunion, Wed/12, 8:15 pm, Intersection, 756 Union, SF.

Everything from Annie Oakley to Carmen Miranda, who wisecracks "it's very easy to make a friend, very hard to make a stranger." This high-camp musical revue features three men, the California scene from Jeanette MacDonald to the Beach Boys, Star Nancy Bleiweiss sings the theme from *Love Story* under a six-foot headpiece that looks like a fruit bowl. The amazingly varied audience is half the fun. —A.C.

Beauty and the Beast

Thru Sun/9, Sat-Sun, at 2 and 4 pm, Intersection Theater, 756 Union, SF, 788-2828 or 474-6562, \$2.50/\$1.50 children.

The hairy mask worn by Ron Leeson as the Beast won a \$50 prize recently in a local horrible face contest. Unfortunately, it's the only winning item about the production. Almost everything else is problematical: the sound is way too loud, the cast spends what seemed like half the performance shuffling scenery around in the dark, much of the plot seems sketchy and unclear, and Leeson's Beast is too heavy and scary for kids under seven. The story is a natural for kids, but this version needs considerable reworking before the company can make a success of it on tour, which they hope to do after its current run. —C.F.

Bullshot Crummond

Tues-Fri., 8:30 pm; Sat., 8 and 10:30 pm; Sun., 7:30 pm; Hippodrome Theatre, 412 Broadway, SF, 982-2343, \$7-\$5.

By and large a delightful old potboiler combining elements of vaudeville and British music hall comedy. Everything's here—an uncommonly handsome hero (very well proportioned if you catch my drift); a dastardly villain of Teutonic origins; a wispy, blond, sweet young thing; thrills, chills and chases galore. And it all comes out in the wash at the edge-of-your-chair conclusion. —M.S.

Equus

Presented in repertory by the American Conservatory Theatre. At the Geary Theatre, Geary/Mason, SF, 673-6440, \$9.50-\$4.50.

British playwright Peter Shaffer's drama about a child psychiatrist and his treatment of a 17-year-old boy who has a penchant for blinding horses is basically a weak play full of simple-minded psychology, a superficial use of archetypes and clichéd characters. Still, the work can be a magnificent theater experience when performed well and directed with a musician's sense of detail and nuance. Unfortunately, little of that magic comes through in the fast-paced, indelicate ACT production. —I.O.

An Evening at Widow Begbick's
Fri. at 8:30 pm and Sat. at 8:30 and 10:30 pm. Old Spaghetti Factory, 478 Green, SF, 883-6619, \$4.50-\$3.50.

This cabaret entertainment scores some solid strokes but falls short of the evocation of Twenties Berlin it tries to be. The Brecht-Weill songs still skewer their bourgeois targets to the proletarian wall, but their acid is somewhat diluted by time and events, abetted by the uneven cast. Michael Bryan, badly miscast as Bloody Five, suggests petulance rather than psychopathy. Carolyn Zaremba's Widow hits the right tone of faded elegance, but she perverts her performance to the third balcony in the tiny Spaghetti Factory. However, the soldiers, led by Darryl Woodson, are excellent. —R.C.

A Garden in Los Angeles

Thru Sun/16, Fri-Sat, at 8:30 pm, and Sun, at 7:30 pm at the Old Mills Place, 3375 Sacramento, SF, 386-7104, \$3.50.

A fictionalized drama based on a real incident in the life of author Henry Miller, when a woman friend of Henry's wife June came to live with the couple in a ménage à trois. The play jerks along full of false climaxes, rampaging freeways, a dab of bare breast, a smidgen of voodoo and dialog that sounds like a cross between soap opera and group therapy. All it needs is a layer of heavy smog. —I.O.

Goliwhoppers

Sat/8, noon, Student Union Bldg., SF State, 19th Ave./Holloway, SF, 469-1645.

Goliwhoppers are tall tales from American folk history, and a troupe of students from SF State's Theatre Arts Department has brought four such tales to delightful life. The show is full of good humor, artless singing, lively choreography and audience participation that works. Kids and grownups alike in the audience dug it, and you shouldn't miss it when it hits your neighborhood school during the next month. —C.F.

Good Food

Reopens May 14, continues thru May 29, Fri-Sat, 8 pm, Bethany Church, 1268 Sanchez/Clipper, SF, 843-9576, \$2.50 donation at the door.

Five waitresses laugh, cry, argue, cooperate, explode and otherwise act like people in general in this entertaining slice-of-life female play that, surprisingly, was produced, directed and written by the competent cast. Excluding the too many mediocre monologues, which should be cut, these women have done what I have always thought impossible: created a significant work of art by committee. *Good Food* certainly appeals to my dramatic appetite. —A.D.

Irma La Douce

Thru May 9, Thurs. and Sun. at 8 pm and Fri-Sat, at 8:30 pm, at the Eureka Theatre, 16th St./Market, SF, 863-7133.

About the only thing the Eureka Theatre's lively revival lacks is the kind of money Broadway lavishes on musicals. Still, a delightful evening is in store for those who enjoy the light and frivolous, of which *Irma La Douce* is a prime example. Chris Silva directs a generally excellent cast with spirit and skill in this story about a Parisian prostitute who falls in love and at the same time wants to stay in business. —A.D.

Loot

Alternate weeks, Fri-Sat. and Tues-Thurs. at 8:30 pm and Sun. at 7:30 pm (Thur/6, Fri/14-Sun/16). At the Showcase, 430 Mason, SF, 421-5331 and ticket agencies, \$6.50-\$4.50.

A simple farce about theft and murder in the upper-class British detective-story style, this play is occasionally amusing but mostly rather flat. The Others Company production could use more spirit and better direction, but I suspect the work lacks enough substance to make any difference. I'm afraid *Loot* is small change. —A.D.

Moonchildren

Thurs-Sat, at 8:30 pm, Open Theater, 441 Clement nr. 6th Ave., SF, 751-3089, \$4/\$3 srs., students with valid ID.

The other "children of the Sixties" play in town, in which eight college kids crammed in a run-down apartment — the type with green walls, nail holes in the plaster and a grubby little refrigerator — make love rather than war, attend an occasional rally and end the semester with bad tastes in their mouths as their friendly landlord rips them off for the \$50 security deposit. The title doesn't seem to have anything to do with the play, but the work's comic ironies and high spirits make it worth seeing. —F.F.

Peer Gynt

Presented in repertory by the American Conservatory Theatre. At the Geary Theatre, Geary/Mason, SF, 673-6440, \$9.50-\$4.50.

Henrik Ibsen's wild, rarely staged masterpiece, studded with trolls, monkeys, lunatics, Arabian dancing girls, a Bedouin princess and the devil. Peer Gynt, a charming, feckless farmer's son, adventures around the globe trying to be himself, until he finds himself old and still discontented. Director Allen Fletcher has an unfortunate tendency to overstate and romanticize the work, but Daniel Davis more than compensates with his luscious performance in the gargantuan role of Peer. A rich, absorbing theatrical evening. —I.O.

The Playboy of the Western World

Thru May 16, Fri-Sat, at 8:30 pm and Sun. at 7:30 pm, 2525 8th St./Dwight, Berk., 548-7677, \$3-\$2.

The 70-year-old Playboy of the Western World deserves honorable retirement. Much of this sardonic play about several man-chasing women who make a hero out of a protagonist who claims to have murdered his father is dated and without the shock appeal that prompted many people to virtually invade Dublin's famous Abbey Theatre, which staged the original production. The current Playhouse Company production is spirited enough, and superb performances by Mittle Smith and Robert A. Behling nearly redeem the evening, but nobody's going to picket 2525 8th St. over this mainly historical curiosity. —A.D.

The Rocky Horror Show

Tues-Thurs. at 8:30 pm, Fri-Sat. at 8 and 10:30 pm and Sun. at 7:30 pm, at the Montgomery Playhouse, 622 Broadway, SF, 788-8282 or major ticket agencies, \$8.50-\$7.50.

A sodomite's delight — a campy, raunchy revue featuring a chorus line in black stockings and garter belts, a transvestite scientist from Transylvania who creates a male sex object à la Frankenstein, a rainy night, a haunted castle and a pair of innocent squares who are introduced to the joys of sex by Dr. Frank N. Furter. The whole thing makes you think of the Addams Family gone gay. The commentary is rather forced, and some of the lyrics are dumb, but the cast headed by David James as the mad transvestite really pour it on and the show takes off. —F.F.

Snoopy!!!

Wed. at 2 and 8:30 pm, Thurs-Fri. at 8:30 pm, Sat. at 6 and 9:30 pm, Sun. at 3 and 7:30 pm. Little Fox Theatre, 533 Pacific Ave., SF, 434-4738, \$8.50-\$5.50.

This family-style musical comedy based on the famous "Peanuts" comic strip is staged by skilled professionals who certainly know how to entertain their audiences. Book, lyrics, acting and direction are technically flawless and often imaginative, all of which makes the play a big hit here and will no doubt do so when it opens in New York. For my taste, however, I just wish Charles Schulz would confine his Peanuts characters to the comic strip and not authorize their appearance everywhere from T-shirts to the stage. —A.D.

The Taming of the Shrew

In repertory by the American Conservatory Theatre. Geary Theatre, Geary/Mason, SF, 673-6440, \$9.50-\$4.50.

ACT's most popular production ever is back for its third season and has them rolling in the Geary's aisles. This is Shakespeare with a punch — and a kick and a whack and a slapstick sight gag every minute. You never suspect from this performance that the author was a great poet, but what the hell, they say he was a lusty fellow who had to please the crowd to make a living, and was there ever a more crowd-pleasing version of Shakespeare than this? Not that I ever heard of. See it. —C.F.

Theater reviews by Richard Chrisman, Arthur Diamond, Frederick Feied, Chuck Fager and Irene Oppenheim.

CURRENT RUNS

ACT: Shakespeare's *The Taming of the Shrew* Thru/6, Mon/10-Wed/12 at 8:30 pm and Sat/6 and Wed/12 at 2:30 pm; Eugene O'Neill's *Desire Under the Elms* Fri/7 at 8:30 pm; Peter Shaffer's *Equus* Sat/8 and Fri/14 at 8:30 pm; Henrik Ibsen's *Peer Gynt* Thru/13 at 7:30 pm and Sat/15 at 1:30 pm; Thornton

Wilder's *The Matchmaker* Sat/15 at 8:30 pm; Geary Theatre, Geary/Mason, SF, 673-6440, \$9.50-\$5.

American More or Less, SF's bicentennial collage, Mon. at 7 pm, Tues-Sat. at 8:30 pm plus Wed. and Sat. matinees at 2:30 pm, Marines' Memorial Theater, Sutter/Mason, SF, 673-6440, \$6.50-\$4.50/\$2 srs., student and military rush, 30 minutes before performance.

Children's Theater Festival: Children's Theater Workshop of Menlo Park presents *Reynard the Fox* Fri/7 at 5:30 pm, Creative Arts Room 102, and in *The Beginning* Sun/9, 1:15 pm, Barbary Coast Room of the Student Union; ACT's young group presents *Twelfth Night* Fri/7, 8:15 pm, McKenna Theater, Looking Glass Theater *Beauty and the Beast* Fri/7, 7:15 pm, Arena Theater; mime Alan Wedner demonstrates the basics of his art, Sat/8, 1 pm, Knuth Hall; San Jose's Penny Plain Theater presents Hans Christian Andersen's *The Nightingale* for deaf and hearing children, Sat/8, 1 and 2 pm; Fresno State presents *Androcles and the Lion* Sat/8, 10 am and *Story Theater* Sat/8, 12:30 pm; Shasta College's play about the life of Ishi, an American Indian, Sat/8, 3:10 pm; Humboldt State's *The Butterfly* Sat/8, 2:30 pm; Pacific High School's *Due to Lack of Interest Tomorrow Has Been Cancelled* Sat/8, 2:30 pm; Indian Valley College's *Bicentennial Story Theater* Sun/9, 10 am; Hayward State's *On to Oregon* Sun/9, 11:45 am and 1:30 pm; Santa Rosa's Actor's Theater for Children's *Living de Life* Sun/9, 2:45 pm; Santa Rosa Junior College's *Hansel and Gretel* Sun/9, 3:15 pm; Pandemime Theater, Sun/9, 11 am; Sacramento Eaglet Children's Theater's *Young Abe Lincoln* Sun/9, noon; all on the SF State campus, 19th Ave./Holloway, SF, 585-7174, 469-1341 or 469-1645, tickets for Fri/7, \$1.50/75¢ children; Sat/8-Sun/9, \$2 per day/\$1 children.

Dark Doings in the Corral, presented by SF Children's Repertory Company, Sat/8 at Ocean View Playground, Capitol/Montana and Sat/15 at Glen Park Recreation Center, Elk/Chenery; both at 2 pm, in SF, free.

High on Pilet's Bluff, by Richard Garlinghouse, presented by Berkeley Stage Company, thru May 23, Thur-Sun., 8 pm, 1111 Addison, Berk., 548-4728, \$3.50-\$2.50.

Isuda Ti Immuna, an original multimedia presentation by Filipino American students from northern California campuses, Fri/7-Sat/8, 8 pm, Nourse Aud., 275 Hayes/Van Ness, SF, 221-7116, 391-6266 or 871-6239, \$3/\$1.50 srs., students/\$1 children.

Medea, Theatre of Man's adaptation of the Greek legend, thru June 12, Fri-Sat. at 8:30 pm, 1350 Waller nr. Masonic, SF, 285-3719, \$3/\$2 students, retired people.

Oh Rubbish! Pyramus and Thisby Children's Theatre's comic look at garbage, Sat. thru May, 11 am and 1 pm, Live Oak Theater, 1301 Shattuck Ave., Berk., 548-8816, \$1.50/\$1 children.

The Questions, by John Hawkes, presented by members of SF Players, Thur/13, 7:30 pm, Lurie Room, Main Library, Civic Center, SF, free.

Rambling with Harold, improvisation, Inc.'s theater based on audience suggestion, Fri-Sat, 8:30 pm, 149 Powell, SF, 397-5534, \$3/\$2 students.

Richard III, by William Shakespeare, presented by the Oakland Ensemble Theatre, thru May 23, Thur. at 8 pm, Fri-Sat. at 8:30 pm and Sun. at 5 pm, 660 13th St., Oakl., 832-8030, \$4.50-\$3.50.

Salad Days, a romantic musical comedy presented by Lone Mountain's department of theater arts, Thur/6-Sat/8, 8 pm, in Gill Theatre, University of SF, 2130 Fulton, SF, 666-6292, \$1.

SF Comedy Scene: workshops, Thurs., 8:30 pm; showcases, Fri., 10 pm; Intersection, 756 Union, SF, 397-6061, \$2 donation.

SF Funnies: showcase, Sun., 9 pm; with open mike for amateur comedians, Tues., 8:30 pm; Holy City Zoo, 408 Clement, SF, 752-2846.

The Solid Gold Cadillac, presented by the Masquers, thru Sat/8, Fri-Sat. at 8:30 pm, 105 Park Place, Point Richmond, 233-4295, \$2.50.

Son of Spaghetti Jam, an informal improvisation session with a floating cast of members of local improv groups, Fri., 10:30 pm, Old Spaghetti Factory, 478 Green, SF, free.

The Subject Was Roses, by Frank D. Gilroy, presented by SF Actors Ensemble, thru May 29, Thur-Sat., 8:30 pm, 2940 16th St./Mission, SF, 621-2505, \$3.50-\$2.50.

Sweeney Todd the Barber or The Fiend of San Francisco, presented by the Presidio Players, thru May 22, Fri-Sat., 8 pm, at the Presidio Playhouse, in the Presidio, SF, 561-3992, \$2.

Two Duets, an evening of one-act plays, Ionesco's *Jacques or Obedience* and Peter Handke's *Self-Accusation* Thur/6-Sat/8 and Slawomir Mrozek's *Out at Sea* and Arthur Kopit's *Chamber Music* Thur/13-Sat/15; presented by the Western Bureau of Mythology, Thur. at 8 pm and Fri-Sat. at 8 and 10:30 pm, at the Coffee House Initiative, 240 Cambridge Ave., Palo Alto, 329-2526, \$2/\$1.50 srs., students.

Two for the Show, comedy, drama and music with ACT actors Megan Cole and Ray Reinhardt, Sat/15, 8:30 pm, Live Oak School, 399 San Fernando Way/Ocean Ave., SF, 333-2587, \$5.

Two for the Tricentennial, two one-



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end only. ____ I can provide ride for ____ people.

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act plays by Michel McClure, *The Pink Helmet* and *The Grabbing of the Fairy*, presented by the Magic Theatre, thru June 13, Thur-Sun. at 7:30 pm, 1618 California/Polk, SF, 441-8001 or dial TELETIX, \$4.50-\$3.50 students.

Voices, Susan Griffin's feminist play, with a cast including Tillie Olsen and Margaret Sloan, Sat/8, 8:30 pm, Morrison Aud., Aquarium Bldg., Golden Gate Park, SF, \$3, tickets at Modern Times Bookstore, SF and A Woman's Place Bookstore, Oak.

Yankee Doodle, *A Myth with Music*, Berkeley Repertory Theatre's bicentennial fantasy, thru May 30, Tues-Sat. at 8 pm and Sun. at 2 and 7 pm, 2980 College, Berk., 845-4700, \$5-\$3.50.

MUSIC

SF Symphony: Seiji Ozawa and David Ramadano conduct, with the men of the SF Symphony Chorus and mezzo soprano Florence Quivar, tenor George Shirley, baritone Tom Krause, tenor Daniel Parkerson, basso Ara Berberian and narrator Jack Aranson in a program of Gluck's *Overture to Alceste*, Samuel's *Looking at Orpheus Looking* and Stravinsky's *Oedipus Rex* on Thur/6 at 2 pm and Fri/7 at 8:30 pm, the SF Opera House and Sat/8 at 8 pm in Flint Center at De Anza College, Cupertino; Ozawa conducts with pianist Rudolf Serkin in a program of Beethoven's *Symphony No. 6* and Brahms's *Piano Concerto No. 2* on Fri/14 and Sat/15 at 8:30 pm, same program with pianist Peter Serkin Wed/12 at 8:30 pm and Thur/13 at 2 pm in the SF Opera House, 431-5400, \$11.50-\$4.50.

Candlelight dinner concerts: classical Indian flute performed by G. S. Sachdev, Fri/7; David Rosenbloom and J. B. Floyd, Fri/14, acoustic and electric piano; dinner 7-8 pm, concerts at 8:30 pm, at the Pete Douglas Beach House, on Miramar Beach, between Medio and Magellan off Hwy. 1, near Half Moon Bay, call for reservations, 726-4143, \$5.50/\$3 concert only.

La Griselda by Scarlatti and Pergolesi's short comic opera *La Serva Padrona*, presented by the UC Berkeley music and dramatic art departments, Fri/7-Sat/8, Mon/10, Wed/12, Fri/14 and Sat/15, 8 pm, Zellerbach Playhouse, UC Berk., 642-2561, \$6.50/\$3.50 students.

Death Meditations: Helen Brown at the Piano, a performance by Nina Wise, Fri/7-Sun/9, 2-5 pm, La Mamelie Arts Center, 70 12th St., SF.

1750 Arch Street: the 17th Annual Festival of Weasels, Fri/7-Sun/9, "music, dance, film, and more presented by the Electric Weasel Ensemble, Novaj Kordoj, the Electric Eels and others; cellist Burke Schuchmann and pianist Landon Young, Fri/14, music by Bach, Schumann and Beethoven; SF String Quartet, Sat/15, works by Haydn, Bloch, Toshiro Mayuzumi and others; all 8:30 pm, 1750 Arch, Berk., 841-0232, \$3/\$2.50 students/\$2 srs.

Old First Center for the Arts: Morrison Quartet of SF State, Fri/7, 10 pm, \$1.50; mezzo soprano Dorothy Barnhouse, violinist Elizabeth Kissing and harpsichordist Aiden Gilchrist, Sun/9, 4:30 pm, works by Schuetz and others, \$2; Players Dance Company, Fri/14, 10 pm, \$2.50; SF Recreation Orchestra, Sun/16, 4:30 pm, works by Mendelssohn, Brahms and Rachmaninoff, \$1; Van Ness/Sacramento, SF, 776-5552.

Jazzazz, UC Berkeley jazz choir, Fri/7, 8 pm, Pauley Ballroom, UC Berk., 642-2561, \$2.50/\$1.50 students.

Laura Nyro and Eilen McIlwaine, Fri/7, 8 pm, Paramount Theatre, 2025 Broadway, Oakl., 465-6400 or dial TELETIX, \$7.50-\$6.50.

Netherlands Chamber Orchestra performs Bach's *Concerto in D minor for Two Violins*, Mozart's *Violin Concerto No. 5 in A major* and works by Bartok and Haydn, Fri/7, 8 pm, Zellerbach Aud., UC Berk., 642-2561, TELETIX, Macy's and other agencies, \$5.50-\$4/\$4.50-\$3 students.

Sufi Choir, Fri/7, 8:30 pm, Veterans' Aud., Van Ness/McAllister, SF, 642-2561, Macy's, \$3.50/\$3 advance.

Robin Trower, Steve Marriott's All Stars and Tommy Bolin Band, thru Sat/8, 8 pm, Winterland, Post/Steiner, SF, TELETIX, \$7.50/\$6.50 advance.

Westwind International Folk Ensemble, Sat/8, 8 pm, Zellerbach Aud., UC Berk., 642-2561, \$4.50-\$3/\$3.50-\$2 students.

SF Conservatory of Music: the Opera Conservatory Theater, Sat/8-Sun/9, 8 pm; double bass recital by Steven D'Amico, Mon/10, 8 pm; graduate piano recital by Edwina Hee, Tues/11, 3 pm; Hellman Hall, 1201 Ortega, SF, 564-8086, free.

Family Light School of Music: seminar on the SF rock poster movement, part two, Fri/7, 8 pm, by Walter Medeiros, \$3; Guitar Players of America meeting, Sat/8, 11 am-1 pm, free; acoustic folk/blues and country guitar workshop with Randy Lewis, Sat/8, 2 pm, \$3; the West Coast Big Band in concert, Sat/8, 8 pm, \$3; guitar improvisation seminar and workshop, with Warren Nunes, Mon/10, 8 pm, \$4; flamenco, Peruvian and classical guitar and flute concert with Antonio DeLuna and Dallas Smith, Sat/15, 8 pm, \$3; 303 Harbor Dr., Sausalito, 332-6051.

Classical guitar, performed by Frederick Thrane, Sat/8, 8 pm, works by Albeniz, Ponce, Grieg and others, in Appreciation Hall, Foothill College, Los Altos Hills, 948-8590, free.

Middle Eastern music and dance by Jazayer, Jazayer Dancers and the Def and Drum Band, Sat/8, 8 pm, Cat's Paw Palace, 2547A 8th St., Berk., 488-0705, \$2.

Music of California composers Neil Rolnick, Clare Franco, Robert Ashley and Lou Harrison, performed by the Port Costa Players, Sat/8, 8 pm, University Art Museum, Bancroft/College, Berk., 642-1438, \$3.50.

Clarinet and piano sonatas performed by Stephen Bennett and Julie Steinberg, Sun/9, 8 pm, music by Brahms, Weber, Martinu and Arthur Benjamin, at Community Music Center, 544 Capp, SF, 647-6015, \$2/\$1.50 students/\$1 srs.

Piano recital by Jacquelyn Helin, Sun/9, 3 pm, works include Aaron Copland's *Piano Sonata* and Chopin's *Sonata in B flat minor*, Tresidder Union, Stanford University, Palo Alto, 497-4317, free.

Violinist David Schneider plays works by Bloch, Schumann, Hindemith and Buskin, Sun/9, 2:30 pm, social hall of Congregation Ner Tamid, 1250 Quintara, SF, free.

Organist Richard Coulter plays music by J. S. Bach, Buxtehude, Selby, Franck and others, Sun/9, 5 pm, Lakeshore Avenue Baptist Church, Lakeshore/Mandana, Oakl., free.

Trinity Chamber Orchestra presents a program of Brahms's choral works, Sun/9,



PHOTO BY DIANE COLEMAN

Nina Wise improvises at the keyboard as a terminal cancer patient, in Death Meditations: Helen Brown at the Piano. Fri/7-Sun/9, 2-5 pm, La Mamelie Arts Center, 70 12th St., SF.

2:30 pm, Trinity Methodist Church, Dana/Durant, Berk., free.

Bach Dancing and Dynamite Society: the San Jose State University Jazz Ensemble, Sun/9, Solorplex, Sun/16, both 4:30 pm, Pete Douglas Beach House, on Miramar Beach, off Hwy. 1 between Medio and Magellan, near Half Moon Bay, 726-4143, \$3.

John Handy, Joel Dornham and the UC Jazz Ensemble present a Mother's Day jazz concert, Sun/9, 1 pm, Golden Gate National Recreation Area, Fort Mason at Franklin Bay, SF, free.

Evensong: John Renke play organ works of J. S. Bach, Telemann, Brahms and other, Sun/9, the Port Costa Players Chamber Chorus, Sun/16, both at 8 pm, at the Church of the Advent, 261 Fell/Gough, SF, \$1.50 donation requested.

William Means and gospel singing group, Wed/12, 3-4 pm, Arts Bldg., room 133, City College, Ocean/Phelan, SF, free.

Ars Nova performs music of the 14th century European music, Wed/12, 8 pm, in the Exploratorium, 3601 Lyon/Bay, SF, 563-7337, 25¢.

G. S. Sachdev performs classical Indian ragas to celebrate the full moon, Thur/13, 8 pm, Unitas House, 2700 Bancroft, Berk.

SF Chamber Orchestra, Thur/13, 7 pm, works by Copland, Mozart, Vivaldi and Haydn, in the Little Theater of the Legion of Honor, Lincoln Park, 34th Ave./Clement, SF, free.

Bad Company and Dr. Feelgood, Fri/13-Sat/14, 8 pm, Winterland, Post/Steiner, SF, TELETIX, \$7/\$6.60 advance.

The Fifth Dimension, Thur/13-Fri/14 at 8:30 pm, Sat/15 at 7:30 and 10:30 pm and Sun/16 at 3 and 7:30 pm, Circle Star Theatre, 1717 Industrial Road, San Carlos, 364-2550, 982-6550 or dial TELETIX.

Danica, 40-piece acapella choir, performs Slavic folk music, Fri/14, 8:30 pm, Epic West, 2640 College, Berk., 626-7447, \$2.

The Doobie Brothers and Pablo Cruise, Fri/14, 8 pm, Cow Palace, Geneva/Santos, SF, 334-4852 or dial TELETIX, \$7.50/\$6.50 advance.

Berkeley Promenade Orchestra with cellist Peter Retjo, Fri/14, 8 pm, program includes Saint-Saens's *Cello Concerto No. 1* and Beethoven's *Symphony No. 6*, at the First Congregational Church, Dana/Channing, Berk., 642-2561, \$3/\$2.50 students.

Chitresh Das, Kathak dance and Zakir Hussain on tabla, Fri/14, 8 pm, Scott Hall, SF Theological Seminary, 5 Seminary Road, San Anselmo, 454-6264, \$3, to benefit Ali Akbar Khan College of Music.

Classical guitar concert by Jim Bertram, Sat/15 8 pm, including Latin American music, in the Appreciation Hall, Foothill College, Los Altos Hills, 948-8590, free.

Esoteric Platters, Doc Hale spins records from his collection of rare jazz and electronic recordings, with wildlife slides, Sun/16, 8:30 pm, Mt. Diablo Unitarian Church, 55 Eccleley Lane, Walnut Creek, \$1 at the door.

Songs by Americans, including Samuel Barber's *Knoxville: Summer of 1915*, and works by Seeger and Reynolds, performed by soprano Anne Noble and pianist Judy Frankel, Sun/16, 3 pm, Lurie Room, Main Library, Civic Center, SF, free.

SF Civic Chorale performs John K. Paine's *Mass in D*, Sun/16, 7:30 pm, Mission Dolores, Dolores/16th St., SF, free.

Audium, a theater of sound-sculptured space, Fri-Sat. at 8 and 10 am; plus free performance seminars by appointment for school groups; at 1616 Bush, SF, 771-1616, \$3.

DANCE

Trance Dance, presented by Anna Halprin and SF Dancers' Workshop, Thur/6, 6-8 pm, SF Museum of Modern Art, Van Ness/McAllister, SF, 626-0414, free.

SF Ballet: Michael Smeun's *Songs of Mahler*, Tomm Ruud's *Mobile*, Lew Christensen's *Fantasma* and *Airs de Ballet*, Thur/6, Sat/8 and Tues/11 at 8:30 pm, *Cinderella* Fri/7 at 11 am, Sat/8 at 2:30 pm and Thur/13 at 8:30 pm; all in the SF Opera House, Van Ness/Grove, SF, 431-1210.

Women's Performing Night, with Dance Space, bluegrass music by the Elbow Grease Band and dance music by BeBe K'Roche, Fri/7, 8:30 pm, Ashkenaz, 1317 San Pablo/Gilman, \$3 at the door, women only.

Pacific Ballet: Sue Loyd's *Kentron*, John Pasqualetti's *Variations and Movements* and Valerie Baadh's *Spell* Fri/7-Sat/8; Pasqualetti's *Symphony of Psalms*, Sabin Epstein's *New Work*, Pasqualetti's *Rhapsody in Blue* and *Corona* Fri/14-Sat/15; 8:30 pm, 44 Page, SF, 626-1351, \$3.

Spring dance concert, with faculty and student choreography, Fri/7-Sat/8, 8:30 pm, in the Wabe, Lone Mountain College, 2800 Turk, SF, 752-7000 ext. 260, \$1 donation.

Footloose Dance Company: works-in-progress, Fri/7, \$2; repertory selections, Fri/14-Sat/15, \$3/\$2.50 students; both 8 pm, Cat's Paw Palace, 2547A 8th St., Berk.

New Choreographers Workshop showcase, by members of Dance Spectrum Company and students from the Spectrum's training program, Fri/7-Sat/8, 8:30 pm, 3221 22nd St./Mission, SF, 824-5044, \$2.

Taurus Dance, Sat/8, 8 pm-2 am, with Willie and the Wild Bunch and Cobra, at the Jack Tar Hotel, Van Ness/Geary, SF.

Dance film, Murray Lewis's *Dance as an Art Form* Tues/11, 12:30 and 8 pm, room B-170 College of Arts and Humanities, Indian Valley Colleges, Ignacio Blvd., Novato, 883-2211, free.

South Indian Classical dance, Bharata Natyam, presented by the Balasaraswati School

of Music and Dance, Thur/13, 8 pm, Durham Studio Theatre, room B-45 Dwinelle Hall, UC Berk., 843-8501, free, limited seating.

Players, a collective of local dancers and choreographers, with Leni Sloan, Ellen Estrin, Cecelia Bowman and others, Fri/14, 10 pm, Old First Church, Van Ness/Sacramento, SF, 776-5552, \$2.50 at the door; doors open at 9:30 pm.

Modern, jazz and folk dance choreographed by students and faculty of Indian Valley Colleges, Fri/14-Sat/15, 8 pm, Pacheco Education Center, 720 Ignacio Blvd., Novato, 883-2211 ext. 104, \$2/\$1 srs., students.

Dance jam, free form dancing to taped music, from bluegrass to soul, Fri/14, 9 pm, at Natural Dance Studio, 1710 Franklin, Oakl., 841-6500, \$2 donation, bring tambourines and drums.

Dance Spectrum presents selections from the repertory and unusual dance films, Fri/14-Sat/15, 8:30 pm, 3221 22nd St., SF, 824-5044, \$2.

SF Dance Theatre, with a jazz/ballet version of *Peter and the Wolf* Sat/15, 10 am and noon, Old First Church, Van Ness/Sacramento, SF, 776-5552, \$1/\$0.50 children.

CLUBS

SAN FRANCISCO

Blue Unicorn: Patrick sings rock/blues, Sat/8 and 15; benefit dinner for the United Farm Workers, Sat/8; live music, Fri., 1927 Hayes, 668-4315.

Boarding House: Tompall and his Outlaw Band, thru Sun/9; Little Roger and the Goosebumps and the Dick Bright Show, Tues/11-Sun/16 and Tues/18-Thur/20; 960 Bush, 441-4333.

El Matador: Eddy Lockjaw Davis, thru Sat/8; 492 Broadway, 434-2913, TELETIX.

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Full Moon Coffee House for Women: Tikk and Christine, Thur/6; Lynne Messenger, Fri/7; Teri Bei, Sat/8; Kay Gardner, Sun/9; Nancy Stockwell, Wed/12, reading from her play; Anne Liest, Thur/13; Nancy Vogel and Trish, Fri/14; Michelle Rosman, Sat/15; brunch, Sun/16, noon-2 pm; 18th St./Eureka, 864-9274.

Ghirardelli Cellar: John Andrew and Lisa Kindred, Tues.; Wayne Smith and Mona Little, Wed.; Skip Henderson, Wed., plus open mike; Leo Collignon and Good Morning, Fri.; Eileen Sullivan and Timothy and Ms. Pickens, Sat.; Leo Collignon and John Shine, Sun.; on Ghirardelli Square, Polk/Beach, 776-5021.

Great American Music Hall: Gil Scott-Heron, Fri/7-Sat/8; Willie Dixon and His Chicago All-Stars, Sun/9; Sunnyland Slim, Wed/12, featuring Hubert Sumlin; Bill Evans Trio with Eddie Gomez and Eliot Zigmund, Thur/13; Sarah Vaughan, Fri/14-Sat/15; 859 O'Farrell, 885-0750.

Keystone Korner: Art Blakey and the Jazz Messengers, thru Sun/9; Joao Gilberto and Stan Getz, Tues/11-Sun/16; 750 Vallejo, 781-0697.

Miyako Garden Bar: guitarist Bill Leonhart, Tues.-Sat., Post/Laguna, 922-3200.

Mooney's Irish Pub: Red Dust, Fri/7-Sat/8; Steamin' Freeman, Fri/14-Sat/15; 1525 Grant, 982-4330.

Network Coffee House: Lynne Messenger and Paul Nash, Fri/14; 1036 Bush, 776-2722.

Old Waldorf: the Rowen Brothers, thru Sat/8; David LaFlamme, Tues/11-Sat/15; California/Divisadero, 921-3050.

Omnibus Cafe: Scoville and Taggart, Mon/10; Sneeze, Sat/15; 1821 Haight, 752-7338.

Owl and Monkey: Jeffrey Chinn, Sun.; folk, Mon.; jazz, Tues.; poetry, Wed.; open mike, Thur.; Jeff Hoffman, guitarist, Fri.; Paul and Valentine, folk, Sat.; 1336 9th Ave./Irving, 664-9892.

The Palms: Obeah, Thur/6; Bourbon Street Irregulars, Fri/7; SF Medicine Ball Band, Sat/8; 1406 Polk, 673-7771.

Pier 23 Cafe: Dixieland by the Pier 23 Jazz Band, Fri-Sat from 9 pm and Sun., 4-9 pm; Pier 23, the Embarcadero, 362-5125.

The Reunion: the Haflry "Sweets" Edison Quintet, Fri/7-Sat/8; Salsa de Berkeley, Fri/14-Sat/15; Mira Sol, Sun., 4-8 pm; big band jazz by the Hairy Brouhaha Orchestra, Sun. eves.; the Bennett Friedman Big Band, Mon.; Roger Glenn's Salsa Band, Tues.; Salsa de Berkeley, Wed.; Mira Sol, Thur.; 1823 Union, 346-3248.

Sacred Grounds Coffee Home: open poetry reading, Thur/6 and 13; jazz, Fri/7; Brownie Martin and Jim Hilsdon, Sat/8; classical, Sun/9; open mike for music, Mon/10; women's night, Tues/11, with Quadrangle mime troupe; games night, Wed/12; Kaaren and friends, jazz piano, Fri/14; Anne Leist and friends, Sat/15; classical music, Sun/16; 2095 Hayes/Cole, 387-3859.

Savoy: Queen Ida and the Bon Ton Zydeco Band, Thur/6; comedians Procter and Bergman of the Firesign Theatre, Fri/7-Sat/8, plus Barry Melton; Listen featuring Mel Martin, Sun/9; 1438 Grant, 391-2821.

Shady Grove (formerly the U. S. Cafe): David Cohen and Laura Allan, Thur/6; Life is Color, Fri/7; movies, Sat/8; jazz jam with Lee Hester, Sun/9; Jack Bonus Quartet, Wed/12-Thur/13; experimental films, Fri/14; the Original Haze, Sat/15; 1538 Haight, 626-4143.

EAST BAY

Cafe Valerian: Lost Ridge, Sat/8; Debbie McHale, Sat/15; Lawrence Hammond, Wed.; Bill White, Thur.; 4218 Piedmont Ave., Oakland, 654-6321.

Ed Howard's Place: Rufus Thomas, Fri/7-Sat/8; 3614 Foothill Blvd., Oakland, 533-5000.

Freight and Salvage: String of Hearts, Thur/6; the Good Ole Persons, Fri/7; Carolina Special, Sat/8; hoot night, Tues/11; Oak, Ash and Thorn, Wed/12; plus John Coimman and Susan Wenger; Ardeleana, Thur/13; Bluegrass Cardinals, Fri/14-Sat/15; 1827 San Pablo, Berk., 548-1761.

It Club: Bill Thacker and the Southlanders, Fri.-Sat.; 10102 San Pablo, El Cerrito, 525-1177.

Johnathan's: Tom and Rick, folk, Thur/6; Sonny Rhodes Blues Band, Fri/7-Sat/8; Joseph Breazeal, poetry, Tues/11; Marina Garcia, Wed/12; Biggie Rat and Itchy Brother, Thur/13; Bound for Glory, Fri/14; Greg D'Augelli, Sat/15; 2321 Santa Clara Ave., Alameda, 522-8040.

La Pena: free concert, Thur/6; Warriors of the Rainbow and Los Viajeros, Fri/7; Calvin Keys Quintet, Sat/8; benefit for Network Against Psychiatric Assault, Sun/9, with the film *Hurry Tomorrow*; Martes Popular, Tues/11, with Mexican dinner and free concert; film series, Wed/12, with *The Salt of the Earth*; 8:30 pm; benefit for Ocean View Committee, Thur/13, with the film *The Promised Land*; Pena Movil, Fri/14; Jornada por Chile, Sat/15, with Malvina Reynolds, Janet Smith and speakers; Pena Movil and Bay Area Progressive Musicians Association (BAPMA); 3105 Shattuck/Prince, Berk., 849-2568.

La Salamandra: Vortex, Fri/7; Drivin' Wheel, Sat/8; BeBe K'Roche, Sun/9; poetry, Mon/10, with Andy Clausen and friends; movies, Tues/11; John Epstein, J. D. and Carroll Denny, Wed/12; Koan, Fri/14; Comedy, Sat/15; open mike, Thur.; 2516 Telegraph, Berk., 841-9070.

Longbranch: Grayson Street Grayson Rockers night, Thur/6; Ruby with Tom Fogerty and Stallion, Fri/7; Mile Hi and San Francisco, Sat/8; David LaFlamme and Little Roger, Sun/



Stan Getz and Joao Gilberto together Tues/11-Sun/16, 9:30 and 11:30 pm, Keystone Korner, SF, 781-0697 or dial TELETIX, \$5.

9; Rather Ripped Records party, Mon/10; Tom Hayden benefit, Tues/11; Spoons and Lucky Strike, Wed/12; Kathi McDonald and San Francisco, Thur/13; Grayson Street and Back Road, Fri/14; Yesterday and Today and Nielsen Pearson, Sat/15; David LaFlamme and San Francisco, Sun/16; 2504 San Pablo, Berk., 848-9696.

The Point: Dick Oxtot's Golden Age of Jazz Band with Pamela Pollard, Fri/7; 32 Washington Ave., Point Richmond, 233-4295.

The Rainbow Sign: the Quadrophonics, Thur/6 and 13; Obeah, Wed/12; 2640 Grove/Dirby, Berk., 548-6580.

The Rockridge Station: live jazz, Fri.; disco, Sat.-Thur.; 5612 College Ave., Oakland, 658-4090.

NORTH-SOUTH

The Brewery: Queen Ida's Barbary Coast Bon Ton Zydeco Band, Thur/6; Obeah, Fri/7-Sat/8; Jimmy Buffett and the Coral Reefer Band, Mon/10-Wed/12; Taj Mahal, Thur/13-Sat/15; 29 N. San Pedro, San Jose, 287-2762.

Chuck's Cellar: John and Dorsey, Fri/7-Sat/8; 4926 El Camino Real, Los Altos, 964-0220.

Inn of the Beginning: Charlie Musselwhite, Thur/6; the Bronze Hog and the Perfect Crime, Fri/7-Sat/8; Lisa Randolph and the Country Edition, Meadow Muffin and Barbara Champ-lin, Sun/9, 2-6 pm; David Songbird, Sun/9, from 9:30 pm; Logos and 10 Hour Lunch, Mon/10; Satin Sheets and Bag Elliot, Wed/12; Happy Valley String Band and the Self-Healing Energy Show, Thur/13; Clifton Chenier and his Red Hot Louisiana Band, Fri/14-Sun/16; Randy Halty and James Davis, Collins and Levine and Jack Nau, Sun/16, 2-6 pm; 8684 Old Redwood Hwy., Cotati, 795-9955.

Nashville West: Judy Lee and the Nashville Breed, Mon.-Sat.; Five Easy Pieces, Fri.-Sat.; 193 Commercial, Sunnyvale, 732-7730.

River City: Byron Bertine and Sundance, thru Thur/6; Taj Mahal, Fri/7-Sun/9; 52 Bolinas Road, Fairfax, 457-1858.

Sleeping Lady Cafe: Brother Music and Marin Scamps, Thur/6; Tasmanian Devils, Fri/7; Logos, Sat/8; Head Band and Laura Allan, Sun/9; Bill Craig, Mon/10; Will em and Full Circle, Tues/11; hoot, Wed/12; belly dancing, Thur/13; Sleepy Creek Skunk Band, Fri/14; Noel Jewkes, Sat/15, benefit for Shasta School; Sarah Baker Trio, Sun/16; 58 Bolinas Road, Fairfax, 456-2044.

Tia Maria's: Gotcha, thru Sat/8; 1590 Bayshore Ave., Burlingame, 692-3113.

Friday night raps, 8 pm, at the Society for Individual Rights Center, 83 6th St., SF, 781-1580.

Hyacinthus, a group for lesbians and gay men of Greek ancestry, call 861-6679 for more info.

Open lesbian rap, Tues., 7:30 pm, Berkeley Women's Center, 2112 Channing, Berk., 548-4343.

SF Gay Rap, Tues., 8 pm, First Congre-

gational Church, Post/Mason, SF, 771-1450.

Lesbian rap, 8 pm, South County Women's Center, 25036 Hillary, Hayward, 537-2112, childcare available, but call 24 hours in advance.

Lesbian mothers problem-solving group, Thur., 10 am-noon. Offered by the Gay Counseling Center, 200 Golden Gate/Leavenworth, SF. For more info call Carol or Ricki at 441-2221 ext.34.

RADIO WAVES

FRIDAY, MAY 7

As Men. Teachers, writers, filmmakers discuss their work and their challenge to society's usual sex roles. KPFA 94 FM, 12:15 pm.

Cornelia Wallace, wife of Presidential candidate George Wallace, is interviewed. Options, KOED 88.5 FM, 3:30 pm.

Ecuador, its relationship to the US and its oil resources. KPFA 94 FM, 7:30 pm.

Raymond Burr and Jack Webb star in "The Only Way to Make Friends is to Die."

Pat Novak for Hire, KSFO 560 AM, 8 pm.

Classical music. Bacarisse's *Concertino in A minor* and Mahler's *Song of the Earth*. KKKH 1550 AM/95.7 FM, 8 pm.

New York Philharmonic recorded live broadcast, Respighi's *Fountains of Rome*, Nielsen's *Flute Concerto* and Brahms's *Symphony No. 4*. Concert Hall, KDFC 102.1 FM, 8 pm.

SATURDAY, MAY 8

Sex Revolution and the Future of the Family is the topic discussed this morning on *Ford Hall Forum*. KOED 88.5 FM, 8 am.

Life, Liberty and the Pursuit of Happiness. A nationwide call-in program to discuss the Bicentennial issues. *American Issues Radio Forum*, KALW 91.7 FM, 8-11 am.

Women composers. Renee Roatcap, Fleur Helsingfors, April McMahon and Susan Sailow present a historical survey of women

musicians from the Renaissance to the present. KPFA 94 FM, 9 am.

Saturday Night at the Opera. Joplin's *Treemonisha* performed by the chorus and orchestra of the Houston Grand Opera. KDFC 102.1 FM, 8 pm.

Female shaman Gabrielle Roth, talks about her life and answers listeners' questions on this live, call-in (864-2051).

Women in Politics. What's it like for a woman to run for political office? Find out in this documentary presented by moderator Miriam Goodman. *Ms. Understood*, KSFO 560 AM, 8:30 pm.

SUNDAY, MAY 9

The Alcoholic unit at Mary's Help Hospital is examined by Marjorie McDuffie and Fred Lincoln of the hospital. *Black Renaissance*, KFOG 104.5 FM, 7 am.

Tenants' Rights. Find out how to deal with your complaints about your landlord and how to get assistance. *Community Dialogue*, KFOG 7:30 am.

Dan Hicks of the popular country rock group Hot Licks is interviewed by Jean Borden. *Greenroom*, KCBS 98.9 FM, 8 am.

Joe Cocker, Melanie, Aretha Franklin and others are featured this morning on "Stagnation: Stuck Like a Frog in a Rut." *Valuable Music*, KCBS 98.9 FM, 9 am.

Viva Chile. Two Chilean folk groups, Quila Payun and Inti-Ililmani, perform traditional

music. Folk poems read of the late Victor Jara. *Folk Festival USA*, KALW 91.7 FM, 10 am.

Radio plays by kids. Sue Willis of Teachers and Writers Collaborative presents radio plays in progress with students from PS 75 in New York. *Cheating, Revenge*, KPFA 94 FM, 3:30 pm.

Music of France. Also a commentary on international affairs. *Globetrot* with George Marsh, KBRG 105.3 FM, 4 pm.

Single Mothers. Mother's Day is lived up as author Persia Woolley discusses creative survival. *Response*, KJAZ 92.7 FM, 9 pm.

Prime Time. People and subjects of interest and concern to people over 55. Varied guests. Produced by the American Association of Retired Persons. KRON 96.5 FM, 9 pm.

Benny Goodman. The variety of small-group combinations put together by the famous clarinetist with host Hazen Schumacher. *Jazz Revisited*, KOED 88.5 FM, 11:30 pm.

MONDAY, MAY 10

Status of Women Chairperson from Alameda County, Sandra Gaines, discusses the commission and answers listeners' questions (848-4425). *Ain't I A Woman!* KPFA 94 FM, 12:15 pm.

The Human Condition. Creative Dramatics in the Classroom discussed by Dr. Dorothy Dodd, Assistant Professor of Drama at University of Texas/Austin. KALW 91.7 FM, 4:30 pm.

Concert Hall. Classical selections include Janacek's *Lachian Dances* and Schumann's *Symphony No. 1 in B-flat major*. KDFC 102.1 FM, 8 pm.

California Fiddlers. Shafi Hakim features guests Ray Bark, Vern Williams, the Cafrey Family and others. KPFA 94 FM, 8:30 pm.

China Today. Lois Snow, a frequent visitor to China during the last 40 years, guests. KPFA 94 FM, 10 pm.

Solzhenitsyn. William F. Buckley discusses the Soviet author's works and contributions to literature and society. *Firing Line*, KOED 88.5 FM, 11 pm (repeat of an earlier broadcast).

TUESDAY, MAY 11

Funny Lady Barbra Streisand stars with Omar Sharif and James Caan in the motion picture soundtrack. *Show Album*, KRON 96.5 FM, 1 pm.

SF Board of Education meeting. Live broadcast. KALW 91.7 FM, 7 pm.

Bananas, a child-care information and referral service, answers listeners' questions on problems between parents and child-care services (848-4425). Followed by *Andy's Auto Clinic of the Air*, discussing your automobile's ills and what to do about them. *Before the News*, KPFA 94 FM, 5 pm.

Live Concert. New music from New York featuring Abdu Sahid (drums), Larry Northington (flute), Maslik Keshevahun (tenor sax), Mark Miller (bass). Performed from the Great Free Music Store. *Passin' Thru*, KPFA 94 FM, 7:30 pm.

Ragtime and classical American popular songs featuring mezzo-soprano Joan Morris and pianist William Bolcom. *NPR Recital Hall*, KOED 88.5 FM, 10 pm.

WEDNESDAY, MAY 12

Political News coverage. Just how good is it? Former Meet the Press moderator Lawrence Spivak and *National Review* editor William Rusher discuss this topic. *National Town Meeting*, KALW 91.7 FM, noon.

The Reggae Experience. Tony Wright blends rock with Rastafari music of Jamaica. KPFA 94 FM, 3 pm.

Classical music. Halvorsen's *March of the Boyars*, Mozart's *Piano Concerto No. 24 in C minor* and Massenet's *Le Cid*. KDFC 102.1 FM, 8 pm.

Gurus, holistic healing and more, with J. Richard Turner, founder of Siddhartha Foundation and producer of "On the Path of Higher Consciousness." *Loving and Free*, KOED 88.5 FM, 8:30 pm.

THURSDAY, MAY 13

Gung Fu in America. Gate Chan, Gung Fu master who teaches in San Francisco, discusses the Chinese Martial Arts, history, philosophy and practical applications. Also, Tai Chi Chuan, the increasingly popular practice which combines yoga, meditation and self-defense in flowing, graceful movements, will be examined. KPFA 94 FM, 12:15 pm.

International Concert Hall. Schubert's *Symphony No. 3 in D major* and Ginastera's *Four Dances from the Ballet 'Estancia.'* KALW 91.7 FM, 1 pm.

Psychiatrist Dr. Lloyd Moglen talks with listeners seeking help. Live, call-in (864-2051). *Just You and Me*, KOED 88.5 FM, 9 pm.

Ghetto Follies. A kind of radio vaudeville program produced by David Henderson, with a myriad of singers and musicians. Produced by the KPFA Radio Arts Project under a grant from the National Endowment for the Arts. KPFA 94 FM, 10 pm.

—B. Lance Greenfield

'Face to Face'

continued from page 17

Bergman knows exactly what he wants here, and, as usual, he is ably assisted in achieving it by the cinematographer, Sven Nykvist, who alone seems to have discovered the secret of how to achieve expressionist effects through the use of color without distorting the film image, and Liv Ullmann, whose performance as Jenny Isaksson is beyond praise. In *Face to Face*, Bergman is in control, and though nothing in the film is tentative or exploratory, though nothing spills over the frames of this well-wrought film, it hardly matters because there is so much going on within those frames.

Salut l'Artiste, directed by Yves Robert, with Marcello Mastroianni, Cannery Cinema, SF.

Salut l'Artiste has everything a French film ought to have. It has the perfect French movie hero — charming but forlorn, a failed actor (oh, the cleverness of that conceit!), an affable man whose charm is skin-deep and who is hollow underneath — played here by Marcello Mastroianni as an older, manlier version of the classic Jean-Pierre Leaud ingenue. It has the

perfect French movie wife — tall, leggy, big-eyed Carla Gravina — and the perfect French movie mistress — elegant, beautiful Francoise Fabian, so well remembered from *My Night at Maud's*. It has the perfect ironic French movie plot — the hero goes from one bad show-biz job to another, continuing to fail as an artist, while his former partner, who dropped out of show business, becomes a great success in advertising. It achieves just the right blend of sophistication (the hero takes up with a series of women) and moral propriety (the hero ends up back with his wife because he has nowhere else to go). It has the perfect French movie score — soupy, thick, sub-Legrand — and the perfect French movie settings — Versailles, quaint, provincial restaurants, the French seacoast.

Writer-director Yves Robert (who made the *Tall Blond* films) and his coscenarist Jean-Loup Dabadie have cooked up the perfect French recipe, the one that never fails, but their ingredients are old — they've been sitting around too long. *Salut l'Artiste* is like a piece of fine French cheese that's become overripe. It is moldy, and it smells.

GAY

Bay Area Gay Liberation meeting, pot-luck dinner at 6:30 pm, meeting at 7:15 pm, at 32 Page/Market, SF.

Female Sexuality, a workshop for lesbians and bisexual women, led by Jan Zobel, Fri/7, 7:30-9:30 pm and Sat/8, 10 am-4 pm, at the YWCA, 620 Sutter, SF, 775-6500, \$27.50/\$22.50 members.

Gay Freedom Day Committee meets, Sun/9, 2 pm, at the Eureka Valley Recreation Center, 18th St./Collingwood, SF, for more info call 626-9703 (afternoons).

Gay history series: the mass murder of women and gay people in Christian Europe, Sun/9; Sex magic in the early Third World, Wed/12 and Sun/16; all at 8 pm, 32 Page/Market, SF, \$1.50 donation, 626-8138.

Group jogging: Stow Lake ribbon run, Sun/9, meet 10 am at the Stow Lake boat-house in Golden Gate Park; Bay to Breakers run, meet 10 am at Howard/Spear, SF, for more info call 626-9081 or 626-1350. Sponsored by Lavender U.

Lesbian Feminist Alliance meets every Sun., 2 pm, at the Women's Center, 177 S. 10th St., San Jose, 378-7665.

Coalition to Defend Gays in the Military meets every Tues., 7:30 pm at 32 Page/Market, SF. The coalition plans a rummage sale fundraiser; if you have books, clothing, furniture, etc. to donate call 431-1522 to arrange for pickup.

Gay events information line, with a two-minute recorded rundown of raps, rallies and special events. Call anytime of day or night: 771-7979.

Gay Outreach Project of the Sunset Mental Health Center offers groups for gay and bisexual men. Call for times. 1351 24th Ave. nr Judah, SF, 661-2013.

Gay People's Union of Stanford sponsors a women's social, Tues.; men's social, Wed.; rap group, Fri.; all 8 pm, at the Old Firehouse, on the Stanford University campus. For information, referrals, peer counseling, call 497-1488.

GUARDIAN CLASSIFIEDS

LEGAL NOTICES

FOR INFORMATION ON PLACING LEGAL NOTICES — SF only

The Bay Guardian was adjudicated a newspaper of general circulation in San Francisco County on November 5, 1975, and can now publish your legal notices. Call Steve at 824-2506 for charter rates and information.

FICTITIOUS BUSINESS NAME STATEMENT

File No. 18455

The following person is doing business as: LEATHER, ETC., LEATHER UNDERGROUND, SAN FRANCISCO BELT & LEATHER CO. at 1068 Huron Avenue, San Francisco, CA 94112.

Dale L. H. Annis, 1068 Huron Avenue, San Francisco, CA 94112.

This business is conducted by an individual. Signed Dale L. H. Annis

This statement was filed with the County Clerk of the City and County of San Francisco, California on April 12, 1976.

Pub. Dates: April 22, 29, May 6, 13, 1976.
B-70210

FICTITIOUS BUSINESS NAME STATEMENT

File No. 18456

The following persons are doing business as: WIBLE/RAMPTON ADVERTISING at 727 15th Avenue, San Francisco, CA 94118.

Suzanne Rampton, 502 Fairbanks #3, Oakland, CA 94610.

Susan Wible, 727 15th Avenue, San Francisco, CA 94118.

This business is conducted by a general partnership. Signed Suzanne Rampton

This statement was filed with the County Clerk of the City and County of San Francisco, California on April 12, 1976.

Pub. Dates: April 22, 29, May 6, 13, 1976.
B-70209

FICTITIOUS BUSINESS NAME STATEMENT

File No. 18566

The following person is doing business as: HIGHER GROUNDS COFFEEHOUSE at 691 Chenery Street, San Francisco, CA 94131.

Alan Goldfarb, 815 Chenery St., San Francisco, CA 94131.

This business is conducted by an individual. Signed Alan M. Goldfarb

This statement was filed with the County Clerk of the City and County of San Francisco, California on April 20, 1976.

Pub. Dates: April 29, May 6, 13, 20, 1976.

FICTITIOUS BUSINESS NAME STATEMENT

File No. 18376

The following person is doing business as: JOSHUA A. NORTON II (EMPEROR OF THE UNITED STATES AND PROTECTOR OF MEXICO) at 625 Post Street #738, San Francisco, CA 94102.

Arnulfo Gomez Gutierrez, 2055 Sacramento St., #407, San Francisco, California 94109.

This business is conducted by an individual. Signed Arnulfo Gomez Gutierrez

This statement was filed with the County Clerk of the City and County of San Francisco, California on April 2, 1976.

Pub. Dates: April 15, 22, 29, May 6, 1976.

FICTITIOUS BUSINESS NAME STATEMENT

File No. 18452

The following person is doing business as: PARALLAX INDUSTRIES at 1069 Church St., San Francisco, CA 94114.

Ronald William Horne, 1069 Church St., San Francisco, CA 94114.

This business is conducted by an individual. Signed Ronald Horne

This statement was filed with the County Clerk of the City and County of San Francisco, California on April 12, 1976.

Pub. Dates: April 22, 29, May 6, 13, 1976.
B-70207

FICTITIOUS BUSINESS NAME STATEMENT

File No. 18422

The following person is doing business as: BIO MEDICAL CONCEPTS at 1179 Church St., San Francisco, CA 94114.

Michael Kirchubel, 1179 Church St., San Francisco, CA 94114.

This business is conducted by an individual. Signed Michael Kirchubel

This statement was filed with the County Clerk of the City and County of San Francisco, California on April 7, 1976.

Pub. Dates: April 22, 29, May 6, 13, 1976.
B-70208

FICTITIOUS BUSINESS NAME STATEMENT

File No. 18344

The following person is doing business as: GOLDEN WEST TRAVEL at 311 California Street, 7th floor, San Francisco, California 94104.

William Mazer, 2000 California Street, San Francisco, CA 94109.

This business is conducted by an individual. Signed William Mazer

This statement was filed with the County Clerk of the City and County of San Francisco, California on March 31, 1976.

Pub. Dates: April 15, 22, 29, May 6, 1976.

FICTITIOUS BUSINESS NAME STATEMENT

File No. 18062

The following persons are doing business as: PAMBILI BOOKS at 1056 14th St., #5, San Francisco, CA 94114.

Michele Seville Smith, 1056 14th St., #5, San Francisco, CA 94114.

Doris L. Asantena, 90 Apollo St., San Francisco, CA.

This business is conducted by a general partnership.

Signed Michelle S. Smith

This statement was filed with the County Clerk of the City and County of San Francisco, California on April 21, 1976.

Pub. Dates: April 29, May 6, 13, 20, 1976.

B-70246

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME

File No. 14304

The following person has abandoned the use of the fictitious business name M & P YOGURT COMPANY at 900 Leavenworth Street, San Francisco, California 94109.

The fictitious business name referred to above was filed in County on April 11, 1975.

Paul I. Malcoff, 701 Post Street, Apt. 707, San Francisco, CA 94109.

This business was conducted by an individual.

Signed Paul I. Malcoff

This statement was filed with the County Clerk of the City and County of San Francisco, CA on April 14, 1976.

Pub. Dates: April 29, May 6, 13, 20, 1976.

B-70247

FICTITIOUS BUSINESS NAME STATEMENT

File No. 18682

The following person is doing business as: RADIO AL LA CARTE — KQED at 287 Pixley St., San Francisco, CA 94123.

Emmanuel Serriere, 287 Pixley St., San Francisco, CA 94123.

This business is conducted by an individual.

Signed Emmanuel Serriere

This statement was filed with the County Clerk of the City and County of San Francisco, California on April 28, 1976.

Pub. Dates: May 6, 13, 20, 27, 1976.

B-70302

FICTITIOUS BUSINESS NAME STATEMENT

File No. 18661

The following persons are doing business as: ABRAXAS ELECTRICAL CONTRACTORS at 1318 Masonic Ave., San Francisco, CA 94117.

Thomas Giordano, 1318 Masonic Ave., San Francisco, CA 94117.

Charles Ryan, 506 Roosevelt Way, San Francisco, CA.

This business is conducted by a general partnership.

Signed Thomas Giordano

This statement was filed with the County Clerk of the City and County of San Francisco, California on April 27, 1976.

Pub. Dates: May 6, 13, 20, 27, 1976.

B-70301

FICTITIOUS BUSINESS NAME STATEMENT

File No. 18665

The following person is doing business as: DE-FRANCESCO FILMS at 394 Fair Oaks St., San Francisco, CA 94110.

Joseph A. DeFrancesco, 394 Fair Oaks St., San Francisco, California on April 27, 1976.

This business is conducted by an individual.

Signed Joseph A. DeFrancesco

This statement was filed with the County Clerk of the City and County of San Francisco, California on April 27, 1976.

Pub. Dates: May 6, 13, 20, 27, 1976.

B-70300

FICTITIOUS BUSINESS NAME STATEMENT

File No. 18639

The following person is doing business as: TOOT SUITE JEWELRY at 479 Collingwood, San Francisco, CA 94114.

Peter Joseph Hansen, 479 Collingwood, San Francisco, CA 94114.

This business is conducted by an individual.

Signed Peter Joseph Hansen

This statement was filed with the County Clerk of the City and County of San Francisco, California on April 26, 1976.

Pub. Dates: May 6, 13, 20, 27, 1976.

B-70299

FICTITIOUS BUSINESS NAME STATEMENTS!

— Just \$25 —

Call Steve, 824-2506, or see our representatives at City Hall, Room 317.

ARTS & ANTIQUES

Jewelry items, necklaces, rings, bracelets, beads, amber, malachite, hishi, etc. Low price. 566-7014.

French Doors, used. We gotta lotta. Lotsa sizes and styles.

845-4751

Brass and china Victorian plumbing fixtures. Marble and pedestal sinks. Clawfoot tubs, brass and china showerheads. Warm wooden toilet seats and strange toilets. 845-4751.

If You Have An Interest in Antiques, good aged furniture & furnishings, all comparatively priced, come visit our shop. Landsberg's Antiques, 3084 Claremont Ave., Berkeley, Tuesday-Saturday, 11-5 and by appointment. 653-7944

FINE TIBETAN TANKAS
Excellent quality paintings of various Mahayana deities, including Buddhas, Taras, Padmasambhava, and others. Also Mandalas. 843-5671.

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Need fast repro-quality stats, reverses or half-tones? The Guardian Camera Works provides quality work, low prices, and same or two-day service. See page 4 of this issue for price list, schedule and phone number.

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Wanted: soft-sculpture, stichery, weaving, etc. Natural fibers only. No clothing. Consignment basis. Excellent location. Tele.: (11-6) 928-3331.

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Evening workshops at California College of Arts and Crafts. 5-week courses beginning May 17. Call 653-8118.

JEWELRY WITH A MESSAGE

"Lola Brigita"? "Lover"? "Available"? "Smile"? Choose ANY one-word name or message, wear as an elegant pin or pendant. SF's only writing-in-wire artist makes it in 12K gold-filled or sterling wire. \$4.50 each. Includes tax, mailing (for 18" or gif. pendant chain add \$5). 1-week delivery. Check, m.o.s. Inquiries to: B. N. Jewelry, 148 Beaumont, SF, CA 94118.

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Saturday workshop at California College of Arts & Crafts. 5-weeks starting May 22. Call 653-8118.

WE DESIGN, YOU SIGN

Custom-made greeting cards — if you have an idea, we'll do the rest — hand-carved woodcut prints — 2 weeks notice — call Pat — 824-7660.

Students, craftsmen, reasonable rates to cast your wax models. Also repairs, creative custom jewelry. Anita, 431-3060.

CALLIGRAPHY

Study with a master. 5-week course. Thursday nights with Byron MacDonald at California College of Arts & Crafts, starting May 20. Call 653-8118.

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Experienced mechanic will work on all cars, foreign or domestic. Call 665-3895.

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Used parts for sale. All models. Autobahn Service & Repair 334-0119

In Downtown San Francisco - AUTO PARTS, FOREIGN AND DOMESTIC - Top Brands - Low Prices at Kray's - 160 7th Street - 621-3311

Perpetual Motors
Anti-seist, people's garage. Honest, quality work. All makes—especially Volvos, Datsuns. 863-1431. Tuesday-Saturday, 10-6.

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MINOR REPAIRS, CARBURETORS, INDIVIDUAL INSTRUCTION. All makes - parts at cost - \$8/hr.
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956 Valencia
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Glad to help you cope with machines which crack, leak, burn-up, break, disintegrate. New parts and advice for another try! Machine shop — Tool rental — Delivery.

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BUYING A USED CAR? Don't get a LEMON! Independent Evaluation Service Protects YOU! Telephone 665-2487

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Will buy. Any condition. Any year. Autobahn Service & Repair 334-0119

Do you want a good deal or do you want a Falcon 61 Ranchero, good gas mi., runs well, never lose it in a parking lot, \$500 firm. Call Georgia 824-7660/332-6706.

'63 VW camper, new transmission - 1600 engine. Fine condition — sundial interior w/toilet. \$1200, firm. Deborah, 824-7660.

'73 Ford Courier, 40,000 mi. Recent tune-up and brake job — good buy — \$1800/b. offer. Call Georgia at 824-7660.

'63 Volvo 544. Good engine, needs new battery. \$750 or best offer. 845-0528. Keep trying.

1967 Karman Ghia. A beauty — radio — new tires — \$1500 firm. 922-5164.

'71 Volvo P1800E. 47,000 miles. New paint. 2nd owner. \$4950. 664-9432.

'63 Volvo 544. Good engine, needs new battery. \$750 or best offer. 845-0528. Keep trying.

1967 Karman Ghia. A beauty — radio — new tires — \$1500 firm. 922-5164.

'71 Volvo P1800E. 47,000 miles. New paint. 2nd owner. \$4950. 664-9432.

BOATS & SAILING

SAILING NAVIGATION and ECOLOGY classes on the bay. Hauser Institute, PO Box 281, Sausalito 94965.

Farms for sale; Summer jobs in Rural America; positions & situations. Homesteading suppliers; monthly. COUNTRY CLASSIFIED, PO Box 7527, OAKLAND, CA 94601. \$1 for sample issue, \$5 per year.

USED BOOKS — Hard/Soft about 4,000. Ex-Book Store stock. Aardvark-Zwieback includes Books-in-Print, 75-76. Some shelves. 664-9892 or 563-4936 Doug.

THE BERKELEY CENTER
Offering an intensive experience in individual primal process. Reasonable fees. 1925 Walnut St., Berkeley 94704.

(415) 548-3543

The Center Within
Primal process. Intensive and follow-up. Sliding scale. 20 Mather Rd., San Anselmo (415) 456-4588, (415) 453-6967.

WOMEN FOR WOMEN
Licensed women therapists offering individual, group, couple, and family therapy. 668-7111.

Peninsula Feeling Center
New location with reduced rates. Alternative to Mental Health programs. Box 21, San Mateo, CA 94401.

SF Women's Center/Switchboard Library open to women 10 am-10 pm daily. Have books, periodicals and resource books by and for women. Call us at 434-1414 for info or books to donate.

DRAPES (4 at @25"x84") deep red and rugs (21"x36", 4"x6") red. \$40! Lance, 751-8028.

Stone cutters and jewelers Guatemalan jade slabs 1/2" thick, 4 1/2" by 5 1/2". \$50! Lita, 681-5911.

Wanted: Yma Sumac records. \$2.50/? Or will tape. Steve, 824-2506 days.

Free kittens, male, 5 Black Pisces. 824-2544.

Boys' 10-speed bike, \$40. Good condition. 992-5875, evenings.

Free to good home, Shep/Collie mix. Spayed, likes children, friendly, well behaved. 751-3890.

Free X-large T-shirts for tie-dyeing or silk-screening. Barry, 282-5626.

BIRKENSTOCK FOOT PRINTS
All styles - all sizes - 1734 Taraval SF - Hours 11 am-5 pm, Tuesday through Saturday.

COUNSELING
A safe place to feel, to experience yourself, to become whole again. Primal-based, 3-week intensive, plus follow-up. Ruth, 454-6258, 924-3866.

Richard Morrill, Ph.D. Specializing in short-term, reality counseling. Fees based on ability to pay. Phone: 863-5524.

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Offering an intensive experience in individual primal process. Reasonable fees. 1925 Walnut St., Berkeley 94704.

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Licensed women therapists offering individual, group, couple, and family therapy. 668-7111.

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New location with reduced rates. Alternative to Mental

HYPNOSIS

Know and better yourself through self-hypnosis. Ethical, qualified, highly trained hypnotist. 776-4260

INTEGRAL COUNSELING CENTER

A Holistic approach—harmonizing and integrating the spiritual, mental, emotional and physical aspects of one's being.

CRISIS AND GROWTH COUNSELING
Sliding fee scale. 3736 20th St., 648-2644.

Private consultations, classes in personal development and meditation. My frame of reference is parapsychology. 15 years experience. Mark De-Shazo. 332-9100 ans. serv.

DIET AND AWARENESS

Psychotherapy, self-awareness techniques, and natural foods nutrition for people with weight problems. One day/workshops, ongoing groups and individual consultation. Programs conducted by a licensed therapist and nutritionist. Call 661-6984 afternoon or evening.

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The relativity of human processes, whereby self image, ideal self, dreams, relationships, issues of sexuality, dependency, aggression. Practical problems of crisis and growth shall unfold the real you. Michael Aguzin, Psychospace Founder, Counselor, 441-4545, ext. #35. 9 am-7 pm, M-S; Sunday, 12-4 pm.

THE CLEARING

Offering counseling evolved from primal therapy. Flexible intensives. PO Box 835, San Rafael 94902. 457-4622. We'll return your call.

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Given by Luanna Reid, M.A. under the auspices of The Howard Institute. 839-9825.

Gay counseling for individuals, couples, families. Reasonable fees, licensed. Gail Winston, Oakland 530-1171. Hayward 537-1118.

EMPLOYMENT

BAY GUARDIAN

Wanted: experienced Compugraphic typesetter, preferably with newsp./mag. background, for full- or part-time work. Speed and accuracy vital. Send letter and resume to K. Dunster, Guardian, 2700 19th St., SF, CA 94110.

Good Opportunity for an aggressive, energetic salesperson. Experience necessary, display advertising sales exp. preferred. Please respond to Box 3A, Guardian Classifieds, 2700 19th Street, SF 4110. Attn: Linda S.

Experienced typesetters: Compugraphic training program available at the BG. Send resume and schedule to K. Dunster, Guardian, 2700 19th St. SF, CA 94110.

Proofreaders wanted to volunteer in exchange for a subscription. Call Kim, 824-7660.

ARE YOU UNEMPLOYED?

Having problems collecting unemployment benefits? Free unemployment insurance counseling. Learn your rights! Not a gov't agency. Workers Rights Center, Mon.-Fri., 11-2; Mon. and Wed., 5-7:30. 6025 Shattuck Ave., Oakland. 653-5510. East Bay callers encouraged.

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Temporary assignments. Apply 681 Market St. Accountants Temporary Staff. Call 495-TEMP.



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Offices in San Francisco
A TAX DEDUCTIBLE SERVICE

Huckleberry House has counseling position for Latina Spanish/English speaking, culturally aware, work four shifts a week. Pay \$700 per month + fringe benefits. For further information call 731-3921 before May 20.

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DENTAL LAB APPRENTICESHIP
Desired by dental assistant, silversmith with ten years experience. Familiar with most C+B techniques. 285-6022.

Experienced, resourceful, professional for typing, housework, plant care, errands. What have you. I have a car. Call Merry, 863-3522.

Multi-talented writer/speaker with pr skills and experience seeks lucrative position. 992-6922 11-2 pm or Box 119, Daly City 94016.

Electrical Engineer/Patentee, well qualified, self-motivated, degreed. seeks full or part-time employment. 968-2382.

Man, 39, employed during week needs steady weekend job, any hours. Need take home \$40 minimum. Skilled custodial, housekeeping, child-care, cooking, Chinese martial arts. Call 922-6195, days; 626-3031 evenings and weekends. Paul.

NEED HELP?

Mellow, hardworking, jack-of-all-trades, desires honest employment or apprenticeship in flexible environment. F/T, P/T. Call Gary, 863-5177, eves.

Woman seeking job as auto mechanic apprentice. Will work for min. wage. Kathy, 826-0566.

EXHIBITIONS

PRINTMAKERS' GALLERY

SPRING JURIED EXHIBITION
May 11-June 27
Group Show of Graphics by members of the GRAPHIC ARTS WORKSHOP
Open House, May 16, 1-5 pm
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ROGER YOGIS & TOBEI

Recent works / paintings & drawings
Just Desserts / Pacific Through June 12
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HEART-SHAPED PIZZA!

To the Mother of your choice. Call 861-0467 after 11 am. Must order by May 7. WE DELIVER.

TONY'S DISCOUNTED FOODS

Also used furniture and misc. items. We beat supermarket prices. Wholesale prices on dog and cat food. Food stamps welcomed. 10% extra off with this ad (on orders of \$10 or more). 3815 Noriega near 45th Ave., SF. 684-2604.

GINSENG

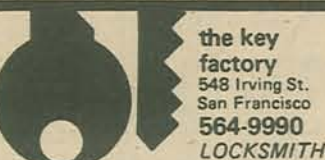
Helps the body adapt to stress. 100% pure white Gae Poong brand Korean ginseng. 1 oz. \$4.50 pdd., 1 lb. \$55 pdd. Contact Mongo Moon, 412-B Capp Street, SF 94110.

Let Us Cater Your Next Party

Food specially prepared. Wholesome and delicious. Vegetarian menus available. Call Angie, 664-9345.

INTERNATIONAL STOVE

Superb gourmet catering. Formal and intimate affairs. Call Carol or Steve. 824-4406.



Good prices on foreign car lock work.

"Only wisdom, love and understanding can unite the world."

GARAGE SALE

GARRET SALE

By artists tired of hauling works around. May 15-16. Come and browse. Rayburn St. (off 21st between Noe and Sanchez).

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T-A GESTALT GROUPS

Let go of old self-destructive ways and re-decide how you will live your life. Weekly groups, \$50 per 6 weeks or MediCal. Also occasional weekends. Call 548-7475.

LEARNING ABOUT YOUR EYES

Libra Center for Eyes & Vision offers professional help in self-responsible, preventive eye care and vision improvement. Basic Consultation and Myopia Group. Call for more information: 383-3806. 42 Miller Avenue, Mill Valley.

GESTALT INSTITUTE OF SAN FRANCISCO AWARENESS PROGRAM

EVERY MONDAY 4-8 PM
Focuses on awareness and personal growth. Drop in when you can, stay as long as you want. Groups are led by advanced trainees under the supervision of Institute members.
AT 1719 UNION ST., SF
FEE: \$4.00 EACH VISIT
AT THE DOOR
(415) 776-4500

MASSAGE — WORKSHOP

Sat., May 1st and Sun., May 23rd—Learn to give and receive sensitive, nurturing, flowing, massage. Non-sexual. Sausalito houseboat with hot tub. Caryn Simon, 652-0906.

BIOFEEDBACK

classes & individual training for learning deep muscle relaxation, creativity, concentration. meditations. 444-5513.

This is not for everybody. We are an ongoing group of marrieds with children, into sharing our experiences in open relationships. If interested, respond to Guardian Box 10-27-P.

Prometheus Growth Center, 401 Florence, Palo Alto. Weekly open psychodrama groups and weekend workshops. Fri. & Tues. 8:15 pm, \$5. 328-6137.

MASSAGE WORKSHOP IN THE REDWOODS

May 7-9 June 4-6
a relaxing weekend learning to share your energy with a caring, nurturing style massage at a 30-acre retreat just 1 1/2 hrs. south of SF in the Santa Cruz Mts. The complete wkend-sauna, swimming pool, instruction, food and lodging - \$35.

Our staff is certified and trained in massage, deep relaxation, and body movement.

An AHLEF recreation program
for registration call
285-1916 or 841-6500, ext. 388.

MOVE CLOSE

In the flow of the universal energy dance there lies a place inside each of us that offers bliss/harmony/peace/aliveness. We will use improvisational movement to grow and move together toward that place. Trust your spontaneity and creativity. It's all you ever need. Two hour groups combining movement with sharing discussion. No prior experience in dance necessary. Medi-Cal acceptable. Write or call for free brochure and info; San Francisco Dance-Movement Therapy Center, PO Box 15206, SF, CA 94115. 655-3590 (messages).

POWER GROUP

I would like to form a power group of ambitious, aware & active peoples. If you would like to join, call Stan, 752-0634 (keep trying) or write 681 Ellis, #97. SF 94109.

WOMEN

ALYSSUM/EAST
Women share your experience, strengths and needs with other women. On-going Drop-In Group. Feminist Perspective Facilitation, Bodywork. Workshops available, \$3. Thursdays, 4:30/7:30, 1710 Franklin, Oakland near 19th St. BART. 421-3128

REACH OUT And Touch Within

Eve, groups in SF, Berkeley and Marin. Men and women. Twelve weeks of positive self-relating in a supportive experience. Molly Willet, MA, Humanistic Psychologist and author of THE SELF CONNECTION. \$5. Phone, 388-3692.

Spirituality — Sensuality Playshop with Jessica Fergus. Tantric exercises. Get in touch with your sensuality. May 15-16. Sunrise Center, 1554 46th Ave., SF 94122. 681-8133.

BERNARD GUNTHER

A pioneer of the human potential movement and author of several well known books, will lead a weekend workshop in unblocking joyous energy. Held at beautiful mountain retreat, 1 hr. south of SF, complete with sauna, 2 nights lodging, and 6 organic meals. July 30th-Aug. 1st. \$75. Sunrise Center, 681-8133.

TOGETHER AND FREE DISCUSSION GROUPS

Together and Free is a new discussion group, focusing on communication between men and women within a social environment stressing support and honesty. The group is primarily a social gathering. Meets every Friday and Tuesday evening. Public: \$2.50. Students: \$2.
Topics for discussion: Friday evening, 7:30 pm. May 7: Loneliness vs. Being Alone in a Relationship. How do we overcome it in order to establish a more meaningful relationship?
Lecture: Seth Speaks: Jane Roberts in Trance-Seth and Reincarnation.
Singles Events, Tuesday evening, 8 pm.
Lecture, May 11: Drugs and Communication.
The California Club of California, 1750 Clay St. at Van Ness, SF 94109. 563-3874.

BODYMIND IS COMING TO THE BAY AREA JUNE 1ST

Ready to move beyond separation of the sexes? Group openings for men & women looking for new positive ways to interact. Leaders trained in Gestalt and Process Therapies. Mary Dempcy, LCSW, Rene Tehista, LCSW. 668-3250.

LifeWorks

Groups for singles in transition, divorced, and couples who seek refreshment. Discover new energy, new friends. Free introductory evening: Tuesday, May 11 at 7:30 pm at 1795 Union St. near Octavia. Refreshments! Call 567-7766 for further information. Robert W. Crome, Licensed Therapist, Director.

Intensive Study and Practice of the five great schools of Buddhism this summer, beginning June 19. Meditation-weeks, study-sessions. Ordination platform. Write, call Gold Mountain Monastery, 1731 15th St., San Francisco, CA. 94103. (415) 621-5202. 861-9672.

ASSERTIVE BEHAVIOR TRAINING

Next Group Begins May 26th
Individual Instruction Available
SOCIAL LEARNING CENTER
For Information, Call 665-7566

BUILD Relationships

Are you unhappy, misunderstood or frustrated in your present relationships? Are you having difficulty finding the right person for you? Relationships are built, not found. Start learning skills to be more confident, meet people, build trust and understanding, communicate openly and resolve disagreements and conflicts. Make happiness and intimacy come into your life.

Our workshops provide you safety, support and skilled leadership. Register now for one of the following regularly scheduled workshops / groups:

Drop-in Seminar
Making Relationships Work
Communicating About Sexuality
Women's Sexual Enhancement Programs
Men's Sexual Awareness Groups
Couple's Sexual Enhancement Programs

RESOURCE CENTER
FOR HUMAN RELATIONS
6201 Harwood Ave., Oakland 94618
For further information, phone
653-8901
between 9 am and 4 pm, M-F

GESTALT THEATRE SUB-PERSONALITIES

Each of us is many people. In a special summer course in Gestalt Theatre, we will find the cast of characters that live within us. Our aim will be to find an appropriate expression for each and to resolve conflicts between them. For any complex person, and for any professional who deals with complex persons. Evening classes meet once a week. \$40 per month. John Argue, 841-2446.

Single Scene America House Party
Reservation only. Members \$2, non-members \$3. "New member special — 1/2 price. BYOB. 334-6894.

Inter-ACTING WORKSHOP through improvisation and role-play beginning at San Francisco Neighborhood Arts Theatre (May 11) and UC Berkeley Stiles Hall (May 17). 533-7142.

WOMEN'S ASSERTIVENESS

The goal of this course is to translate a woman's sense of identity and equality into the everyday ability to communicate and act in a way that enables you to get what you want. We will cover barriers that inhibit assertiveness, myths that nurture compliance, a belief system to support assertiveness, practical applications on the job, at home, and with friends. Facilitators — Janis Halper and Kanti Devi. 6 sessions, beginning Wed., May 19th, 6-8 pm. Call 333-7536.

GROUP WORKSHOPS

HUMAN ENERGY SYMPOSIUM

Claudio Naranjo, Will Schutz, Bernie Gunther, others, on energy & growth. At Asilomar, June 9-13, \$125, includes room & board; or \$10/day for program only. Send check to register, or inquire: Dr. J. R. Staude, 6006 San Antonio Ave., Carmel, CA. 93921.

Charles Hampden-Turner author of "Radical Man" & "Sane Asylum: Inside the Delancey St. Foundation," will conduct 2-day seminar, May 14-16, for Mann Ranch Seminars, PO Box 570, Ukiah, CA. 95482. (707) 462-3514.

HOME FURNISHINGS

Tired of looking for second-hand furniture? NATURAL WOOD UNFINISHED FURNITURE might be the answer. Berkeley Woodcraft, 1814 San Pablo Ave., 848-0818.

BEAUTIFUL FOLDING BEDS

Folds into couch, chair, cushion. Also Futon mats, Zafus, extra warm comforters. Comfortable compact furniture, folding and box wood frames.

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RUGS, unclaimed, 9 x 12, \$9.95 and up. Supreme Rug Cleaners, 2931 Geary Blvd. 752-9300.

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Ready for an open, alive, supportive relationship? Come play with me! Into being outside, cooking, est, men. Statistics: 28, W/F, RN, East Bay. Betty, Guardian Box 10-29-E.

CREATIVE CHILD CARE

Needed by 11 yr. old girl with working mother. Summer vacation all day weekdays. Living Montclair, but not geographically limited. Guardian Box 10-29-D.

Joyous man, 32, into making things happen, est, music, walks, eating out (it's fun!), meditation, and all things beautiful, is ready for an outrageous vital woman. John Herrick, Box 9221, Berkeley 94709.

Wanted: Woman with only 1 child under 6 or could want children with me. I am W/M, 45, Thinking, feeling, both important. Want close, monogamous relationship. Let's communicate. Guardian Box 10-30-O.

Mostly-gay woman wants to broaden limited circle of friends. Enjoy painting & outdoors. Sincere ladies write Guardian Box 10-30-M.

Young Berkeley male attorney enjoys the company of strong, lively women and would like to meet some more. Guardian Box 10-30-O.

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Woman, 29, with 2 boys 4 and 6 mo., wants to share house Northern California town/country. Don't have house yet, seriously looking. Mostly vegetarian, nonsmoker, nondrugger, ecominded. Reply Guardian Box 10-30-N.

Sensitive, understanding w/m, 33, seeks older (to 55) San Fran. woman whose interests are politics (liberal), the outdoors, and slow, sensitive love. Write Tom, Guardian Box 10-30-A.

Classically attractive European female, 5'7", blond, multilingual, art and sports-minded, who loves and lives the good life, seeks warm, sincere refined gentleman with independent means for matrimony who would enjoy living six months a year on the old continent. Guardian Box 10-30-B.

Searching for a little understanding . . . I'm a very lonely Black man, 28, not married. Seeking to correspond with some lady who is willing to try a little understanding. Write to: Robert L. Young, B-28623 San Quentin, CA 94964.

W/M, 43, wide interests, seeks female(s) interested in sharing feelings, warmth, sensitivity, good times. Box 13130, Oakland 94661.

Liberated, well educated, Black gentleman professional, Aquarius, unmarried, mellow, 41, handsome. Enjoys reading, music, sports, relaxation, sharing. Desires to establish a non-traditional, warm, honest relationship with an intelligent, compatible, attractive woman, 25-40, of any race, who likes herself and is financially/emotionally independent. Please write M.P., PO Box 34, Berkeley, CA 94701. Thanks.

I'm short, dark & handsome: looking for a young lady to correspond with. It might prove to be an interesting experience for the both of us. Wilbert R. Peterson, Box B-22677, Tamal, CA 94964.

Berkeley woman, 37, divorced: comely, off-beat, semi-domestic poet and teacher looking for man acquainted with solitude, capable of intimacy. Reply Guardian Box 10-30-J.

Man, 30, bright, attractive, sensitive, financially secure, loves serious music, country walks, sunny days and quiet nights. Seeks female lover, friend, partner. Someone to share life's highs and lows, happiness and sadness; exciting times and quiet times. Someone to dream with, plan with and do with. 435 Hyde, Box 980, SF, CA 94109.

Man, 31, 6'2", 175, attractive, intelligent, sensitive, primarily interested in volunteer counseling, laughing, motorcycling, sleeping, photography, alternative lifestyles, ice skating, making love, and boogieing, and not very interested in booze, religion, TV, spectator sports or intellectualizing. If you are a woman, attractive, intelligent and sensitive, 25-35 who is turned on most by direct, honest, assertive communication, and the possibility of an intimate relationship in which both partners do things together only when they both clearly want to, and you have some of the same interests, I would like to hear from you. Guardian Box 10-31-Q.

Wanted: tall blue-eyed gent with recently clipped colt to take collective strolls down Castro. Must be into print. No bargain-hunters. Terms of relationship negotiable. First name must rhyme with Kwell. Write Guardian Box 10-31-Z.

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Young man, 27, broad interests. Emotional, although scientist. Looks for uncomplicated liaison one, maybe 2 nights a week with beautiful, intelligent woman for loving, talking. Guardian Box 10-31-F.

Attractive w/m 6'. Excell. physique, gentle, loving, very discreet, understanding, experienced, and loves to love. Wants to meet women to fulfill their needs. Guardian Box 10-31-P.

Sensitive, attractive young W/M seeks quiet, affectionate, docile girl between 18-25 for sharing and caring. Write and tell me about yourself and how to get in touch with you. P. O. Box 6544, SF, CA. 94101.

Sensitive, responsive, unostentatious, good looking. 24, W/F, seeks similar male companion for hiking, camping, weekend trips. Reply Guardian Box 10-31-D.

Male, 23, slim, attractive, B.A. English, many interests, especially movies, restaurants, jogging, seeks similar female with sense of humor, to poke fun at each other. Reply Guardian Box 10-31-C.

Attractive, ageless, mature, childlike gypsy-type woman; extremely creative, intelligent, sensitive, intense; has been thru the gamut, seeks compatible, tall, attractive man (35-50), for possible intimate, committed relationship. Guardian Box 10-31-E.

Man, 34, dark hair, self-employed, interested in health, arts, outdoors, gardening, acting, writing, film, reading, enjoys people, is looking for a compatible woman to share interests and pleasures. Reply Guardian Box 10-31-H.

Palo Alto white male, 29, 6'3", lanky, shy. Like movies, sports, bicycling, animals. Dislike tobacco, alcohol, drugs. Want to meet Bay Area or Sacramento woman to develop close relationship, if compatible. No drugs, pot, tobacco users. Prefer liberal, outgoing, sense of humor, tall — but not mandatory. Will meet all who answer. Write Steve, Guardian Box 10-31-G.

Feverish spring fantasies are hurting doctoral exam preparation. Proposed solution: frequent pleasure picnics in Berkeley Hills with warm, outdoor woman who needs attention. I am w/m, 32, tall, athletic, goodlooking. Open to other suggestions for relief from interested East Bay woman between 20-36, any race. Looking for one special friend. Reply Guardian Box 10-31-L.

Is there a bright, sensitive, very tall man out there who wants to share of himself? Someone looking for caring relationships in which honesty, integrity and mutual growth are essential? If so, write Guardian Box 10-31-M.

SHARE YOUR LIFE WITH ME

Male, 27, looking for a woman to build an open honest relationship with, equality, caring and good times. My interests include traveling, camping, hiking, photography, coffee houses, and folk dancing. Write Josh, Guardian Box 10-31-N.

Attractive woman, 48, 5'3", 120 lbs. seeks man, 45-55, who is into hiking and walking, for friendship. Include phone no. Write PO Box 9055, Berkeley 94709.

Matthew has smelly feet & anyone who sleeps with him must have sinus trouble or be crazy. THE NOSE KNOWS

SF male, handsome, 30's, college grad, masculine, sensual, aware. Seek sensitive, affectionate female to share wine, touching and other pleasures. Guardian Box 10-31-K.

Blk. male atty., 35, 6', 180 lbs., seeks attractive woman for interpersonal business and social relationship, some office skills desirable, but not necessary. Write PO Box 8023, SF 94128.

Good-looking lady wants to meet good-looking man to "play" with. Interested in outdoors, metaphysics, art, politics, having FUN. Not sex necessarily. Reply Guardian Box 10-31-J.

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5 rm. redwood house for rent, w/wrap-around porch, over-looking Russian River in Monte Rio Sonoma County. Utilities included. \$225/mo. Jeffrey, 647-5818 evenings.

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Man, 26, needs place in SF June 1. Straight, dependable, easy-going. Need storage space, sunlight, quiet mornings, wholesome atmosphere. Don Joy Plau, 841-6500 ext. 413.

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Roommate wanted to share sunny three-bedroom apartment in Marina, \$110. Call Walter or Rosemary, 922-5889.

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Sublet wanted in City or East Bay now thru September. Around \$150. No shares. 768-1455.

Ph.D. Psychologist-writer desires quiet two bedroom sublet/share June 1-August 1. Prefer South Marin, Berkeley Hills, Pacific Heights. Arrive Bay Area May 20. Local references, credit \$250-\$300 monthly. Reply Guardian Box 10-31-A.

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LETTERS

'LOVING RIDICULE'

Irene Oppenheim says *Mary Hartman, Mary Hartman* "ridicules its characters, but in a loving way" (4/9/76). I'm wondering if this is the same sort of loving ridicule we used to see directed toward black folk.

P.S. May as well thank you for Jerry Roberts's fine "Last Hurrah" piece, for the excellent article on *City* magazine, and other good stuff lately, while I'm at it.

Cleve Pace
San Francisco

'NOT HELPLESS FEATHERBRAINS'

Consciousness-raising begins at home, *Guardian*. Noteworthy is Burton Wolfe's attempt to elicit our sympathy for the "little old lady" heroines of his otherwise-informative anti-monopoly articles (4/23 and 4/30/76). While it's true that the individual is at an unfair disadvantage in this world of corporate power, being "small," "old," and female has nothing to do with it.

We are tired of being treated as victims and being portrayed as helpless featherbrains for whatever purposes the media finds convenient. Those "little old ladies" that Mr. Wolfe finds necessary to patronize probably have more guts per ounce than all the "big strong men" who seem to have a need to save them.

Roberta Spivek
Berkeley

'A FACT OF LIFE'

In his letter on Burton Wolfe's April 23 "Monopoly" article Keith Roberts seems to have missed the point of the article entirely (letters, *Guardian* 4/30/76). The reason the Quakers objected to the commercialization of their game was that it was not just a game to them. Their game was not "Chutes and Ladders" or just some product like an instantly developing photographic film.

The game was developed to communicate an idea, however naive the economics of Henry George may look to us today. To sell that idea to Parker Bros. would be like selling Marxism or your favorite religion so that a few privileged men could get rich off it.

Mr. Roberts took Wolfe's statement out of context and totally distorted its meaning. In doing so he ignores the fact that Monopoly is not just a game but a very real fact of economic life.

Doug Cover
Oakland

ANSPACH AS UNCLE SCROOGE

After reading your overly long story on Monopoly by Burton H. Wolfe (*Guardian* 4/23/76), all I can say is who really gives a shit? What really pissed me off the most was that here was Mr. Anspach crying about Charles Darrow when he so flagrantly was just copying "Monopoly" himself with a cheap imitation.

Regardless of the rights or wrongs of its beginning, I don't know too many people who haven't spent many happy hours playing Monopoly as a

child or otherwise. It's people like Mr. Anspach that tell little children there is no Santa Claus.

Capt. Paul E. Lobo
San Francisco

'ANOTHER VEGGIE COOKBOOK'

I was suprised that Chuck Fager, in his survey of vegetarian cookbooks (4/2/76) did not even mention the *New York Times Natural Foods Cookbook*, one which I would rate equal to the *Vegetarian Epicure*. Perhaps this was because it includes meat, poultry and fish along with fine vegetarian dishes. I commend it to your readers in either its large or small paperback editions (Avon). Also, no mention of the *Deaf Smith Cookbook* — another nice one.

David Brook
San Francisco

'SCREWED UP REVIEW'

Your review of *All Screwed Up* by Lina Wertmuller displays a total ignorance of the political, economic and social crisis and chaos with which Italian people live (*Guardian* 4/16/76).

I have lived for extended periods in Italy, and my wife is from Bologna. There are no exaggerations or distortions in this film which your reviewer describes as "a speedy little soap opera." Ukrainian peasants in Moscow's big city life don't find kidnapping and bombing as an everyday occurrence.

Millions of Italians are unemployed with no compensation or welfare system.

Robbery and prostitution have become a way of life for innumerable people deprived of honest means of support by government corruption, spiraling inflation and exploitation by international oil cartels.

This to your reviewer is

"flim-flam" and "a vague hint that all the degradation and suffering is economically determined — the result of capitalist exploitation."

All screwed up applies to your review.

Joel Adelman
Berkeley

'BLUE-COLLAR VIEW'

This is a blue-collar worker's view of the City Strike.

San Francisco has become a city of white-collar people and "liberal-intellectuals." The attitude of the white-collar people toward blue-collar unionists has, at best, always been one of damning with faint praise and at worst, one of simply repeating every tired old cliché which the Chamber of Commerce has so carefully propagated: sure, unions served a good purpose at one time, but; that union members are a bunch of dumb sheep led around by the nose by their "union bosses;" that "union bosses" are taking credit for economic gains which would have happened regardless of unions. These clichés help to salve the consciences of the white-collar workers who now enjoy a 40-hour work week and a thriving wage because of the risks taken by unionized blue-collar workers.

We are criticized for not abiding by the sacred dictum of the 2 to 1 vote in favor of Proposition B. How many civil rights would the black people have gained in the Fifties and Sixties if it had been left up to the voters in the anonymity of the voting booth? Do you really believe you can vote away the civil rights of one segment of the population without eventually affecting all segments?

Frank C. Stahl
San Francisco

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THIS ISSUE: VOL. 10, NO. 31, MAY 7 THROUGH MAY 14, 1976.

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